ABOUT THE CONFERENCE

The purpose of this conference is to decipher modern developments in Subaltern studies to trace the antecedents and the present state of subaltern studies to know the recent literary works, literary theories and approaches.

To decode the present scenario in Subaltern writing, the literary works should be interpreted for the Subaltern themes that portray the social milieu. Hence, to understand literature in subaltern perspectives critics, academicians and researchers need to imbibe the subaltern studies lucidly where this concept of the online meet got incubated.

ABOUT THE COLLEGE

JP College of Arts &Science was started in the year 2007 by Grace Swaminathan Educational Trust and transferred as a Christian Minority Institution from the year 2012. It is an institution of DMI foundation under the congregation of DMI and MMI. Our college is affiliated to Manonmaniam Sundaranar University. The college offers 13 UG courses, 4 PG courses and 2 M.Phil courses. The vision of DFT is to provide quality higher education at global standards of facilities, to make a holistic development in human personality and institutionalize a zeal in them to work for the growth of the Nation.

PROCEEDINGS OF THE VIRTUAL INTERNATIONAL CONFERENCE

on

SUBALTERNITY : BORDERS AND BORDERLANDS

on

28th & 29 th May, 2021

Organized by

DEPARTMENT OF ENGLISH

JP COLLEGE OF ARTS & SCIENCE

Ayikudy, Tenkasi District, Tamil Nadu - 627852

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Subalternity: Borders and Borderlands

Organized by

Department of English

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Foreword

Dr J. Michael Mariadhas, Principal
JP College of Arts and Science
Tenkasi.

I take pride in writing this prologue and consider it a privilege. JP College of Arts and Science constantly strive to improve the quality of education and add value to its incumbents. Language skills play a vital role in enriching the learning experience, student development, and progression. A two day conference on "Subalternity: Borders and Borderlands" organized by Department of English on 28.05.2021 & 29.05.2021 aimed at exploring the scholarly developments in the field of English Writing. It was a great success with 600 numbers of participants, 67 numbers of papers being presented by researchers and professors

The proceeding of this resourceful conference "Subalternity: Borders and Borderlands" is a treasure of fine articles in language and literature. Many articles featured in this proceeding articulate the developments and nuances in English as simple and interesting research narratives and articles. I appreciate the efforts of the professors of the English Department, JP College of Arts and Science for organizing this conference and publishing the proceedings. I am confident that more conferences planned by our college will serve the research scholars, students and teaching fraternity.

I congratulate and thank all the delegates and participants.

Date: 28 May 2021 **Principal**

Felicitation

Rev. Sr B. Hamlet, Administrator
JP College of Arts and Science
Tenkasi.

Money says earn me forget everything;
Time says follow me forget everything;
Future says struggle for me forget everything;
God says just remember me I will give you everything!
May God be with you and bless you.

Literature is the immortality of speech. It is a fine reflection of our society, nothing less, nothing more. English literature is a glorious inheritance which is open to all. There are no barriers, no coupons and no restrictions. In the English language and its great writers there are great riches and treasures of which of course the Holy Bible and the writings of Shakespeare stand along the highest platform. Literature is one of the most interesting and significant expressions of humanity.

The human understanding is boisterous. It cannot stop or rest and still presses onwards but in vain. Therefore it is that we cannot conceive of any end or limit to the world but always as of necessity it occurs to us that there is something beyond… The Oppressed, Subaltern therefore cannot speak through another rand cannot articulate on their own might.

Subalternity, a major concern in socio-cultural, economic and political spheres is the focus of the Virtual International Conference. In India, the primary roots of subalternity lie in religion, caste and class hierarchies. In some cases, it is created by the alleged linguistic inferiority determined by the social location of different communities. The Subaltern Studies Movement endeavours to relocate the subaltern groups in the focal flow of the society and the impact of such attempt is the “Voice of the Voiceless”. The success of the deliberation on

subaltern literatures will certainly be a sincere and honest attempt to synchronize the marginalized discourses that were hitherto detained an attentive ear among the mainstream literatures written in different regional as well as vernacular languages of modern era.

JP College of Arts and Science, Department of English is committed to impart higher education to economically challenged rural populace. It has created a platform for students and research scholars under the aegis of English Literary Association to showcase their research inquisitiveness, creativity and Co-Curricular talents.

The dotcom boom has since become a bust the virtual international conference has prospered. Planning without action is futile, action without planning is fatal.JP College of Arts and Science, Department of English has organized the Two days Virtual International Conference titled “Subalternity: Borders and Borderlands” in an impeccable standard with great plan and execution.

Many, numerous congrats on your amazing execution. You have really set another record!

One of the most beautiful gifts in the world is the gift of encouragement. When someone encourages you that person helps you over a threshold you might otherwise never have crossed on your own. I Rev. Sr B. Hamlet, Administrator, have the great honour and respect to encourage the English Department teaching fraternity to conduct more resourceful programs and follow “knowledge like a sinking star”

Date: 28 May 2021

Rev. Sr B. Hamlet
Administrator

Foreword

Mr S. Maheshraja, Convener
Assistant Professor of English
JP College of Arts and Science
Tenkasi.

I take pride to pen down for this foreword. First of all I thank the management of JP College of arts and science for the opportunity. I really feel honored to convene the virtual International conference on "Subalternity: Borders and Borderlands" held on 28 and 29 may 2021.

This is my first experience to convene the conference. The conference program represents the efforts of many people. I want to express my gratitude to the collaborators: Literary Druid and All India Forum for English Students, Scholars and Trainers (AIFEST). Hearty thanks to the 5 guest speakers. I am very grateful to the advisory editorial and editorial board members. Thanks to the members of the organizing Committee.

The conference encourage the interaction of faculties, research scholars, and developing academics with the more established academic community in an informal setting to present and to discuss new and current work. Their contributions help to make the conference as outstanding. I hope that this program will further stimulate research in subaltern studies. Borders and borderlands mutually define one another. The existence of the border constitutes the borderland. Borders and borderlands have always been associated with limits and restrictions, both as geopolitical lines and metaphorical constructs. This conference seeks to identify and analyze the processes of border-making and border permeability in contemporary societies through literature. Special thanks to all authors and participants for their contributions.

Mr S. Maheshraja

Felicitation

Md. Amir Hossain, Keynote Speaker,
Assistant Professor,
Department of English,
IBAIS University, Dhaka, Bangladesh.

I am very much delighted to learn that the Department of English of JP College of Arts & Science, Tenkasi district, Tamil Nadu, India in organizing Two Days' Virtual International Conference on "Subalternity: Borders and Borderlands", 28-29 May 2021, which will certainly add another dimension on the cap of JP College of Arts & Science.

I do believe the themes of the conference will inspire a strong sense of diversity that JP College of Arts & Science is proud to organize. It is indeed a great achievement to bring scholars, academicians, students, and teachers from home and abroadto discuss on Subaltern Studies to understand contemporary literary works and theories. The deliberations and discussions in two days' virtual conference will develop students', researchers', and academicians' understanding of creative and critical writing styles and enable writers' adoption of style with apparent concepts and sharp knowledge indeed. I expect students and teachers will be benefitted to acquire innovative knowledge and go into the deeper ideas ofliterary realm, which will make them scholars and critics in future. I also hope this is the only first of many conferences to come into contact with the recent ideas and concepts on "Subalternity: Borders and Borderlands."

I wish the virtual conference a grand success.

Md. Amir Hossain

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From Resistance to Resilience: Feministic Development in Select Novels of Shashi Deshpande

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Abstract

Patriarchal society makes women suffer mental traumas right from their birth. While few women endure the odds, others end up in losing their lives. Women who experience trauma are either mentally ill or neglect their traditional beliefs. This paper aims to study the resistance and resilience of women in selecat novels of Shashi Deshpande. Shashi Deshpande is one of the most prolific contemporary Indian Woman Writer. Her writing highlights the issues faced by women in the patriarchal society. This paper can be divided into three parts. The first section is intended to illustrate women's resilience and restrain in the face of a commonly assumed asymmetrical stereotypical patriarchal structure, as well as an outline of theorists and writers whose concepts and ideas aided women's resilience regardless of unfair structures. The second section gives a brief overview of Shashi Deshpande and her place in Indian English literature. The third section features the themes of resistance, resilience, and women empowerment in her novels. Three of Shashi Deshpande's novels were considered for this study specifically 'The Dark Holds No Terrors', 'Roots and Shadows', and 'That Long Silence'. The women characters of her novels are the victims of patriarchy and are coiled in the ropes of traditional beliefs of the society. In the world of male dominance they face struggles, injustice and are profoundly distressed physically and mentally. But the power and inner strength of these women to bounce back and regain their original state is what the paper aims to explore.

Keywords: Patriarchy, Stereotypes, Resilience, Resistance, Oppression

Women have historically been subjected to physical and psychological traumas from the moment they are born, thanks to patriarchy. Although few women die many more overcome adversity and show remarkable resilience in the face of inequity and oppression. Women have always been seen as a weak, voiceless, and marginalized group in society. Discrimination and inequality have been caused by patriarchal beliefs, which have prohibited women from making their own choices in various spheres of life. Throughout the last four decades, the portrayal of women in literature has changed. Women's writers have shifted away from conventional depictions of powerful, selfless women and into contentious, women protagonists struggling for identity who are no longer defined solely by their victim status. Shashi Deshpande is a well-known Indian author whose work focuses on issues concerning rights of women in India. She has expressed her dissatisfaction with the conventional positioning of women in literature and has expressed considerable concern about the representation of women in literature. Shashi Deshpande, on the other hand, doesn't really accept that women are subservient who must be compliant and servile. Shashi Deshpande portrays this emergence of women's awareness in her novels, so I conducted an in-depth analysis of her select novels from a different perspective, evaluating it from the woman's vantage point.

Deshpande's novels are primarily concerned with women's representations and conflicts against patriarchal and social exploitation. Women are subjected to physical and psychological traumatic experiences by the patriarchy from the moment they are born. Although few women suffer, others faced challenges and show incredible resilience in contempt of inequities and atrocities. Deshpande's novels are one of the finest examples of all this, in which women are portrayed as strong and resilient in the face of oppressive social structures.

Deshpande's heroines follow a pattern of resistance and resilience that begins with them conceding to prevailing traditions and rules, but subsequently builds resistance to them and employs each conceivable form of resistance, resulting in resilient women. All of Deshpande's novels examined so far follow the same pattern. The protagonist gets married, either arrange or by will, and within a few years, heroine stumbles on the rocky surface of an unsatisfying marital relationship and is on the crisis point. She left home and moves to her personal house whereby she engages in extensive self-reflection. This modern woman undergoes a transition, indicating a shift from servitude to independence and self-confidence. Shashi Deshpande's depiction of female characters is mostly psychoanalytical in nature. Deshpande's work isn't just about being a feminist; it's also about being a psychologist. Her goal is to strip her characters inner psyches naked, since they are split personalities.

Deshpande's acclaimed novel *'The Dark Holds No Terrors'* is a story of Sarita, her frustrations, her understanding of the issues, her recognition of the crisis in her life, and her attempts to resolve it. The novel depicts Sarita's life, in which she is constantly forgotten and neglected in preference to her brother. She is treated as though she is unimportant, and she receives no parental affection, except not even on her birthdays. And contrastingly her brother's birthdays, are joyfully commemorated, along with religious ceremonies. When her brother drowns, she is held responsible. Her mother, in particular, constantly chastises her for being the cause of her son's demise*:* "You killed him. Why didn't you die? Why are you alive, when he's dead?" (TDHNT 173)

Sarita (Saru) is a compassionate and caring woman who is very responsive but devoid of belief in self. Being a middle-class educated woman, she is well conscious of her own weaknesses. Nonetheless, she yearns to get free from conventional social standards and embraces the role of anti-matriarch, desiring a new world free of her mother's control. She despises her parents' home, and her journey drives her to explore the secret strength within humans that can transform life into a more enjoyable and potential life. For centuries, women have been protected by their parents, husbands, or children. Whereas this way of life made her life comfortable and simple, it also pushed her into an enormously difficult condition of oppression and dependency. The modern education eventually made her aware of the absurdity or hypocrisy of numerous long-held conceptions; taboos regarding women, and she began to oppose them. And she still feels betrayed by this crusade. Indu, the female protagonist of Shashi Deshpande's first published novel *Roots and Shadows*, is this modern woman Indu, a well-educated young lady, is extremely responsive. She begins to aspire to be self-sufficient and complete. She dismisses many of the society's traditional values and superstitions. As a motherless girl, she was cared for by the members of the joint family, who never failed to show her love and care. Old Uncle, Kaka, Atya, as well as other family members were always there to support her. However, she now sees the ruling Akka elder member and a mother replacement in the novel, even her family turns as a barrier to her achieving her target of freedom and perfectness. Indu has despised Akka since she was a child because of her intolerance. She dislikes her for refusing her to go to the hospital, claiming: "God knows what caste the nurses are...or the doctors. I couldn't drink a drop of water there?" (RNS 21)

Indu defies Akka's patriarchal authority and the authoritarian environment of the home, whereby women are forced to conform and accept their fate. The women in her family have been instilling in Indu's mind since she was a child that she is a female and that she must adhere to the standard of behavior required of females, however Indu begrudges this:

"As a child, they had told me I must be obedient unquestioning. As a girl, they had told me I must be and submissive. Why? I had asked. Because you female. You must accept everything, even defeat, with because you are a girl, they had said. It is the only way; they said, for a female to live and survive." (RNS 158)

Indu is not only a well-educated young woman, but she is also extremely receptive to her environment. She wants to be self-sufficient and perfect, but there are too many roadblocks in her path. She sees authoritative Akka and her family as a significant impediment to her acquiring her target of freedom and

perfectness. Akka forbids her from meeting the boys and maintaining friendships with them while she is in college. As a result, Indu eventually left the house and marries Jayant, whom she likes. We discover that she moves from one house to another in order to be independent and perfect, but she easily understands the absurdity in her decision making: "Jayant and me. I wish I could say we have achieved complete happiness. But I cannot fantasize." (RNS 14) As a result, she talks of her personal inadequacy:

"This is my real sorrow that I can never be complete myself. Until I had met Jayant, I had not known it. That was somewhere outside me, a part of me without which I remained incomplete. Then I met Jayant and lost the ability to be alone." (RNS 34)

In '*That Long Silence'* the protagonist, Jaya, remains a victim throughout her childhood and adolescence. Shashi Deshpande depicted the paradox of a woman writer who is also an immature homemaker in her novel. She is expected to express her thoughts and beliefs to society as a writer, but she stays quiet digging into her history, battling with her present, and attempting to develop a relationship with her future. She is a feminist who feels graceless in a society that is dominated by men. The novel begins with Jaya and her husband Mohan relocating from their cozy, well-established home to their old home in Dadar, Mumbai, in which they had stayed right after their wedding while their financial situation was precarious. They relocate to their old flat so as to flee the scene, as Mohan has been accused of company fraud and an investigation is underway. Jaya loses contact with her everyday routine and becomes an introvert in this small old apartment. She remains in deep thought, recalling her upbringing and attempting to explore herself. As a result, her husband suffers reverses, and she loses her dignity and sense of self. Therefore, she realizes the following:

"Real picture, the real 'you' never emerges. Looking for it is as bewildering as trying to know how you really look. Ten different mirrors show you ten different faces." (TLS l)

As shown by the above statement Jaya is clearly a fractured person with a tortured mind. She obviously has no idea who she is and doesn't value her own uniqueness. She considers herself to be somebody's daughter, wife, and mother, with no independent status. Thus, she declares:

"I was born. My father died when I was fifteen. I got married to Mohan. I have two children and I did not let a third live." (TLS 2)

Adele King in her critical assessment writes: "Jaya finds her normal routine so disrupted that for the first time she can look at her life and attempt to decide who she really is." In general, some people define the identity of a woman with regard to her relationship with men, such as being a daughter, a wife, a mother and many more. The dilemma of "what a woman does" has never really been posed, however "who she belongs to" is frequently considered carefully. She lacks a defined identity.

Deshpande's female protagonists like Jaya, Indu, and Sarita often experience and fight for social justice, anguish, and inequality in a patriarchal society. They make every effort to adapt and compromise with zeal and dedication. They make every attempt to adjust with a range of conditions and challenges in order to keep their social and personal lives intact, happy and healthy. However, since this does not meet their desires, they don't really fail to fight vehemently in order to carve out a path for themselves that offers self-respect, dignity, and significance to their personal lives as well as their role and status in the society. Jaya, Indu, Sarita, as well as other female characters concentrate on the struggles and hardships of modern social life, and also the isolation that forces every woman to rely on her own strength and assets. As a result, these liberated women are searching for innovative ways to live and holding on to life. They are undeniably overwhelmingly inspired by a broader principle of affection, compassion, pleasure, and gratitude.

Conclusion:

Women in Indian society are traditionally regarded as tender, frail, and subservient. Patriarchal cultures idealize and institutionalize representations of women as sensitive mothers, loyal daughters, and faithful wives. Women have often been seen in the patriarchal system of society in the traditional positions assigned to them. This traditional representation of women is reflected in literature and mass media. In

literature and the media, traditional female roles and morals such as modesty, love, fidelity, obedience, and gentleness are always lauded. Despite a woman's evolving attitude toward herself as well as society, the stereotypical woman remains in the forefront. In television serials and novels, the roles of sacrificing Sita and Savitri are popular. These representations of women also contribute to the revival of male dominance in society. Amid these representations, Indian women have continued to forge their own paths and pursue their own values, as circumstances of women and societal norms changes over time. In the Indian subcontinent, education has instilled in women a sense of identity, as well as a sense of awareness and understanding for their privileges. The positive reform causes women to awaken and fight for equal rights in a patriarchal society ruled by men. Women want to break free from the constraints of the veil and traditional roles that have been forced on them. Modern and empowered women no longer conform to the traditional female model. The modern woman unlike the enslaved bird of the past does not pursue a life of sacrifices wherein she must perform the roles of a diligent daughter, wife, and mother. She has her own voice, which is more essential than the traditional roles that society has attributed to her.

Shashi Deshpande takes it a step forward and makes quite powerful protagonists who are defiant, concealed initially, and thereafter figure out a way, in such a way that the protagonist fights defying the odds to discover their true selves. Deshpande's novels are truly appealing due to its versatile theme despite the fact that it is set in a specific place, social culture, society, and gender. She has portrayed a woman who tries to rebel but eventually does not, rather than a woman who explicitly protests at the outset and then accommodates oneself to the circumstance. Her inner upheavals are so intense that she is reluctant to express them and instead chooses to stay silent intending to avoid being upset and humiliated with the rejection of her behavior by the society. She can't seem to figure out what's going on. Her picture resembles that of a bird with wings and the ability to fly but for some reason, is unable to do so. Similarly, Jaya is conscious about her talents and is aware that she has the ability to freely display them, however she cannot. She is often deafeningly quiet, implying that conventional female roles take precedence over newly-constituted roles. Her true self has been revealed as a result of her modern education. As a consequence, she develops a desire for self-sufficiency and independence in life, and in attempt to accomplish this, she continues to lose her shyness and reject utter submission to man's defensive cover. The modern, empowered young woman raises concerns about a man's complete disregard for a woman's desires, interests, and dislikes. Until the 1960s and 1970s, men were considered the primary earner and women were restricted to the indoor. In today's world, women acquire a livelihood on their own. She not only works and holds a job, but she also takes care of her domestic duties. Without a question, the modern, empowered young woman's fight against oppression, misery, and injustice is indeed a promising growth. However, the desire of a modern woman to be independent and free is also hampered by her complacency and apprehension. During the process of this campaign, she develops some flaws and delusions, which Indian women novelists have openly discussed. In the face of "disintegrating and divisive forces that threaten their identity", their heroines are all eager to maintain their identity.

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Nature – A Tool of Defense Mechanism in *In A Forest, A Deer* by Ambai

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Abstract

We all have experienced mental conflicts arose because of the incompatibility of our different needs, which results in mental stress and anxiety. Defense Mechanism is a strategy, employed to eliminate or at least to reduce this psychological stress and anxiety. They do not solve our problem but reduce our mental stress temporarily and help us to buy mental peace for the time-being. Nature gives us peace and pleasant feeling. It is a producer, a preserver, and a destroyer. A visit to a seashore, a walk in the garden area, taking a deep breadth in the open terrace or even a view of a green tree has the capacity of taking away your deadly pain for few seconds. This research article explores the role played by Nature in lowering the unbearable pain of Thangam, the protagonist, of the short story In A Forest, A Deer by Ambai.

Keywords: Nature, Defense, Fantasy, Ecofeminism, Comparison, Pain, Peace

Dr. C.S. Lakshmi was born in the district of Coimbatore, Tamil Nadu, in 1944. She is an Indian Feminist writer and an independent researcher in Women's Studies. She obtained her Bachelor of Arts from Madras Christian College and did her Master of Arts in Bangalore. She made her PhD in Jawaharlal Nehru University, New Delhi. She played the role of a Research Officer in the Indian Council of Historical Research. She has also been a college lecturer in Delhi for two years. The Ford Foundation Fellowship was received by her to work on a project entitled *Illustrated Social History of Women in Tamil Nadu* in the year 1981. In 1992, she received the Homi Bhabha Fellowship to do a project on women musicians, dancers and painters titled *An Idiom of Silence: An Oral History and Pictoral Study*. The research work has been brought out in two volumes, the *Seven seas & Seven mountains series*. *The Singer and the Song* (2000), is a collection of interviews with women musicians and *Mirrors and Gestures* (2003), is a collection of interviews with women dancers. She is a renowned author in Tamil under the pseudonym Ambai, which reminds us of an historical character of Mahabharata. As the character Ambai stands for revolutionary thirst of women, Lakshmi's works also have a revolutionary aspect. The reason for her to choose a pen name was most of the girls born on Friday, during her time, were named Lakshmi.

She started her literary career in her teens. Her first work to be published was *Nandimalai charalilae* (1962). She won 'Kalaimagal Narayanaswamy Aiyar" prize for *Andhi Maalai* (1966). Then followed fabulous works like *Sirakukal Muriyum (1976), Veetin Mulaiyil Oru Samaiyalarai (1988), Kaatil Oru Maan(2000), Varrum Eriyin Meengal* (2007). Many of her works in Tamil was translated by Lakshmi Holmstrom. The Vodafone Crossword Book Award was given to her in 2006 for *In A forest, A Deer*. She is a founder-trustee and director of SPARROW.

We can analyse the work *In A Forest, A Deer* in Cultural aspect under the themes like superstitious beliefs of Tamil villages, societal description of an infertile women and restricted life of women in a society. In a feminist point of view, the work can be researched under the themes like an infertile woman's search of identity and mental conflicts experienced by women. This article focuses on how nature has been used by Ambai as a tool to overcome the internal conflicts of Thangam, thereby, liberating her from the painful reality of life.

Ambai's works reveal women's experience in colloquial terms. She describes women and their character from various narrative perspectives. On reading her works, one gets the clear idea of the women

portrayed in her story and the characters can be completely related to a real-life character in their locality. All her characterizations are life like. One can see a typical daughter, sister, wife, mother, daughter-in-law, sister-in-law, mother-in-law, grand-mother, aunt, cousin and so on., but with deep analyzation, we can observe an unquenchable thirst for freedom in them. This is evident that women are still under the control of men and the male chauvinistic society and they are in an urge to liberate themselves from this harsh hand cuffed society. Ambai says her women characters think out of the box and also questions the prevailing systems and the definition of an ideal women.

Ambai, in her stories, narrates women's life experiences and turns their silences into words and images. The way she makes her women reminds us of Michel Foucault's words "May be the target nowadays is not to discover what we are but to refuse what we are" (Foucault 1983, 216). She suggests us to imagine and to build up what we could be as a way to be free from the double bind. This technique is highly helpful for women to come out of their complicated reality of external world and breathe fresh peaceful air in their fabulous inner world.

A cute daughter, a lovable wife, a caring mother, a dear granny are seen in the stories, but at the same time there is a search for the identity of their own in it. There are several mental conflicts arising in women, they will try to resolve it, sometimes they can't solve them, they continue to suffer till the end, but they find some way to console them. This strategy is called Defense Mechanism.

Sigmund Freud was the first person to propose and use the term Defense Mechanism in his paper "The Neuro-Psychoses of Defence" (1894). On the basis of psychoanalytic theory, Defense Mechanism, is a process or group of process that equips the mind to reach a compromise solution to an unsolvable conflict. It is usually unconscious. The concept was derived from the psychoanalytic hypothesis that, there is always a conflict within the forces in the mind. To some extent it is self-deceptive often unconscious process to defend ourselves against conflict, that induce frustration and anxiety. They have protective orientation. They are useful to avoid worries, guilt feeling and ridicule. In all the adjustment mechanism, the individual distorts reality on a way suitable to him.

Psychoanalysts have listed more than sixty types of defense mechanisms. Displacement, Denial, Repression and Suppression, sublimation, Projection, Intellectualization, Rationalization, Regression, Reaction Formation, Withdrawal, Introversion, Compensation, Identification, Altruism, Fantasy, Passive Aggression, Humour, Undoing, Avoidance, Aim Inhibition, Acting Out are some common defense mechanisms. Each has its own characteristics depending upon the personality and the situation of the concerned person. It is simply a way of calming our mind or lowering the psychological stress for certain period which otherwise overwhelm us. All the mechanisms are for temporary relief. The individual must have control over their mind set to use this mechanism, if crosses the limit, will lead to a psychological disorder.

Fantasy is one among the defense mechanism. It can also be called day-dreaming. In fantasy an individual allows his/her mind to wander aimlessly all over the world, among the pleasant imagery, gratifying the wishes and desires that are ungratified in real life. One can travel to space, touch the Sun as touching the ice and come down to earth flying from there. It is in their world of fantasy, we can make all the impossibilities, possible. Its limit is under the control of the individual, one can create or destroy according to his wish. Each one of us have a world of our own, depending upon our own needs and desires. Some of them can be real, some can be reel.

Women are highly amalgamated with the world of fantasy. This may be based on the reason that; this world doesn't allow the maximum dreams of the women to come true. The restricted life of women makes them to construct a world according to their desire in imagination. They can experience 24/7 free time, unlimited happiness, luxurious palace, gorgeous out fits, varieties of hair styles, and what not, all their wishes will be fulfilled in that world. In some extend they imagine themself as the heroine of their favourite film, the famous celebrity, politician and activist. Many of them will compare themselves with others, most probably

with whom they adore so much, like film stars, models, writers, orators, painters, designers and politicians. Some have this peculiar view of imagining or comparing themselves with Nature. They can imagine themselves as river, falls, lake, rain, breeze, mountain, green valley, snow covered peaks, lion, tiger, deer, peacock and pigeon based on the properties of the natural creatures and their mind set. They can be wild and ferocious or domestic and gentle. This aspect clearly shows that women are highly connected to nature, they can understand nature better than men. They enjoy peace and pleasant feeling in nature.

Nature gives all to him, who loves her. She has the power of creation, preservation and destruction. It's in our hand to protect her and lead her to a happy life that she deserves to live. From these lines it is evident that Nature and Women are inseparable. Nature has the capacity of healing, which was rightly put forth by Hippocrates "Nature itself is the best physician". As Mary Davis points out, "A walk in nature, walks the soul back home", we can throw all our pressures and stress out to her in the wilderness. She will hear to our lamentations with ready ears, wipe our tears with her new tendrils, lean us on her motherly lap, pats us with her caring palms, console us with her sweet music, and sooths us with her heavenly breeze. As E.O. Wilson points, "Just being surrounded by bountiful nature, rejuvenates and inspires us" she completely transforms us with abundant energy. This becomes the reason to writers, poets or all sorts of creators to be closely associated with nature. She provides them a wider space of mental peace. We can witness the vital role played by nature in all sorts of literature. Nature has a special power to bring the heavenly happiness to this mortal world. In English literature, nature is treated and considered as a rejuvenating agent that can be seen evidently in the works of Romantic Period. Wordsworth, Coleridge, Shelley, Keats, Byron have coloured nature in their poems.

In Ambai's works, women are compared to nature and natural beings. We can trace the Eco feministic attitude in her works like *In A Forest, A Deer, A Kitchen In The Corner Of The House.* This comparison with nature denotes the renewable capacity of women. Women like Nature can never be destroyed, if tried to hurt them, the consequences would be unimaginable. Women being confined to her family, home especially kitchen use Nature as a tool of defense mechanism. They can relate themselves with natural creature and find some sort of escape from their hash reality for some time, which can be evidently seen in Ambai's *In A Forest, A Deer.*

Kaatil Oru Maan, written in Tamil in 2002, was translated to English as *In A Forest, A Deer* in 2006 by Lakshmi Holmstrom. The story line is simple in tone but condensed in emotion. Thangam is the central character of the story with dark skin, wrinkle free face and lot of white hair. She is a lovely woman both in her family and locality. People call her a woman with auspicious hand. It is believed that the massages she does with her hands will cure the pain in a fraction of second. All the children of her relatives like her for her bed time stories. She has all and crossed almost all the life stages except puberty. She married her Maama Ekambaram. As she can't beget a child, Senkamalam was married secondly to Ekambaram which was arranged by Thangam. They have seven children. Thangam takes care of all the children as her own children. The story is narrated from Valli, Muthu Maama's daughter, point of view.

Thangam as mentioned above is loved by all in the family, but there is sympathy in the eyes of others for her. They sometimes hurt her with their curt words and actions. But Ekambaram never bothered about all these things, he loved her so much and treated her like a flower. When the family members went to seek a new bride for him, Thangam drank the juice of arali seeds in order to commit suicide. Ekambaram refused to marry another woman. She understood the situation and arranged the marriage of Ekambaram with Senkamalam.

What is marriage? What is the purpose of getting married? Is begetting a child is the ultimate aim of a marriage? Can't a couple be happy and satisfied without having a child? Are women a child begetting machine? What is the identity of a woman? What is motherhood? Is Motherhood stands for the physical fitness of a women? Can't a woman be a good mother, if she is infertile? Why don't the society and men accept women without a child? Are the questions that circulated the mind when one reads this story?

The societies in which we live have framed certain rules and regulations to be followed in the marital relationship. In those rules, child begetting is the primary goal. Thus, the patriarchal society treats women as a submissive creature. It confines women with their stupid rules and superstitions. Women need to be courageous and they must think of Luce Irigaray's description in "*The Sex Which is not One*", that women are women from the birth; so, they don't need anyone to turn them, label them, make holy and profane them as women. It happened already without their efforts. Women don't possess a territory of their own, whatever they call as their fatherland, family, home, discourse, imprison them in an enclosed spaces where they cannot live as they wish. The enclosure actually kills the lovely desires of women. (Irigaray 1977, 212)

After marriage, the couple can hear the most frequently asked question by this society, "Is there any good news?" which connotates pregnancy. A woman can't escape from this question, unless she is pregnant. Now in the current advancement, we have so many medical facilities for pregnancy issues. Test tube babies, even artificial insemination is possible now. Surrogacy became common in present time. In olden days, it was not so. There weren't such medical advancements as well as advancement of human minds. They won't accept such treatments. They were indulged in the superstitious beliefs. Thangam too underwent various medical and spiritual treatments, which made her physically and mentally tired. She was taken too many religious places and exposed to various rituals. All these made her stressful. According them, the solution to get offspring is marrying another woman, if the already married was incapable of it. Hiding her unbearable pain of giving her love to someone, she accepted the second marriage of Ekambaram.

We note from the beginning that Thangam was compared to nature. Her kind attitude, love for children, auspicious hand, her in fertileness all were compared to creatures of nature. Her fingers were compared to the beaks of birds, infertile uterus to a hollow tree. Thangam was seen in multiple frames like, serving food to Ekambaram, drawing water from the well, manuring the plants, playing harmonium and singing in a melodious tone. But not in the frame of a hollow tree. The intolerable comparison is Thangam with a Hollow Tree. A tree can be hollow, how a woman can be? Thangam has a lovely heart, tendering smile and unconditional concern for others. All these heavenly qualities are not enough for the society, they saw women a child begetting machine, if incapable termed them as hollow.

Thangam is the story teller for children. Most of her stories are from puranas which has her own imagination added to it. She made all her imagination in a way; it gives pleasure for her by hiding her deep sorrow for few minutes. We have experienced mental conflicts and have followed various techniques to come of it. If the problem is unsolvable, what can we do instead of facing the consequences? Nothing, we can just distract our mind focusing on something else for some time to feel the mental peace. This was followed by Thangam. Instead of crying over her inabilities, she started accepting herself and developed a strong mind set to live in the world as she is. Though we are courageous enough to battle the harsh realities, sometimes we need to have some sort of relaxation. Thangam started weaving the story of her wish, she transformed the puranic characters to be of great power, they were not mere imagination, and they were her inner needs and desires. She talks about the unseen form of Mandara, Surpanaka and Tadaka in Ramayana, they all belongs to the rakshasa category, but in her story, she showed a different version of them.

Finally, she narrates a story which is so moving and so positive and soothing for her own heart and the readers. It was dark, the children were waiting for Thangam and her story. She came and sat at the centre, children laid down circling her and were leaning on a pillow, their ears were waiting eagerly for the story. She starts her narration. It was the story of a deer in a forest. As all other forest, many animals lived there in a happy way. There were trees, fruits, birds and a stream. All animals roamed freely, without the fear of hunter. It was like other forests. Suddenly, a young deer got separated from its family, when they went to have some water. As it is a young deer it followed the path of the water and lost its group. It was found in a new area with no paths and arrow marked trees which frighten the young one. It wandered through the forest but couldn't find any traces of animals and water at night. It noticed the spark of fire by a hunter, got afraid and hid itself.

On a full moon day, a sudden flash of light strikes it. It made the deer courageous. It started looking the forest in a clear light, got rid of all those fears, made its wander everywhere and observed the forest and noticed slowly its surroundings and found the traces of animals and water. It understood the secret of the present forest and stared living there in a happy way.

Outward appearance of the story may look like a simple deer story but it has condensed emotions attached to it. As Pythagoras puts forth, "Leave the road and take the trails", Thangam wants a change, so she took forest as her central theme. She compared herself with the young deer in a forest. Like the deer's early days, Thangam too enjoyed the sophisticated life and love of her family and the society. Everybody loved her and took care of her. When the truth of her physical unfitness is revealed out, the situation changed as the deer in the new forest. In the beginning, Thangam also had fear of the society. She thought how she would live her remaining life in the world. This is the reason for her to commit suicide, attend all spiritual prayers and taking part in all religious rituals. As days passed, she understood the reality, and started seeing this entire world in different light. This perspective gave her the confidence and positivity to enjoy with what she has and ignore that she doesn't have. There she experiences mental peace.

The ultimate aim of comparing herself with nature is not that it solves her problem, it is the only a way of escaping herself from this cruel reality for some time, as it is unimaginably hard to live in the place of Thangam. We can tell it is not that much difficult, but actually, it is really tough. Nature from her view is a loop hole to free her mental stress, a defense mechanism tool. Comparing herself with deer sooths her mind and gives her the confidence that she has a companionship in her life. Having the hope of this companionship, she can pass her few more days in a happy way. The truth is that, it didn't solve her problem; it just gave a kind of relaxation to her which is evident to us from the scene after her narration. She sat leaning forward towards her knees, her arms crossing across her chest there by making her shoulders clasped by her hands. It is highly painful to think of her future, she had a fear of it. Completely screening all her fear from the children's sight, she rejoices at the power of Nature for few moments.

Thus, with the help of nature, Ambai freed Thangam from the submerging pain of reality. Through this, Ambai urges the society not to anchor women to a particular set of work and way of living. Women are powerful and perfect by their birth; no physical stage determines their perfection. She gives a loud call to women to come out of their chained society and enjoy the world with what they can build by their unshakable power and positivity. She suggests women not to allow anyone to define their life; define it by themself.

"Nature never did betray the heart that loved her" are the worthy words of Wordsworth, which is truly related to Thangam in this story *In A forest, A Deer*. Ambai made Nature as a tool to Defend Thangam from getting into frustration, which may result in self-hatred. Self-hatred will lead one to feel the peak of the pain. She found the right solution in nature. As "Diamond cuts diamond", a pain caused by nature can be healed only buy nature. Be connected to nature, preserve her, protect her, pray her, portray her, in the end surrender yourself at her feet. As she created you, she knows the way to take care of you. In her lies everything, what we search and call eternal truth and peace.

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Gender Equality in Household Works in Aspect of Julia Alvarez Poem "Women's Work"

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Abstract

Men's self proclaimed authority upon women becomes atrocity when women are found to seek their freedom through on enlightenment and realisation of herself, her cravings for enjoying the fundamental natural birth right of her, the freedom as a human being. Women work twice hard than men do. After a long days of work he can rest. Women cannot because all the responsibility of the family matters continued throughout the day. Their job is endless. Julia Alvarez fictional poetry "women's work". She describes how women are capable of resisting a physical type of job. Women's work is a third person narrative poem as a tribute to all women who work round the clock. It highlights the effort and the workers' sincerity of feelings that help to create comfortable living space called homes. From ages there is a mentality to degrade housework of woman. The writer criticizes this attitude by mocking "who said woman's work don't have value". She shines the kitchen and all of the household. The poet also mentioned her mother as how she taught her to be the counterpart. But she wants to travel in a different path. Women are not such a senseless and heartless creature to remain at home doing all the things mechanically without rest. They too have a mind. They too have a soul. That needs to be freed and liberated into the world of equality and fairness. Where they can work together both their male counterpart towards building up a better world that fulfils the long standing dream of all women that of equality and harmony in the relationship between men and women. Men retains an age old prejudice that women do not have the capability or the capacity to do certain things that only men are supposed to do. The women are the victim of such prejudices. The argument that many men raises that women are predominantly indolent and sedentary creature who likes to remain easy and relaxed in their comfort zones is not right at all. Its women who do have all the house hold works which are not quite easy and nothing to be belittled comparing them to the highly paid jobs that men do. They do not received any pay for their work.

Keywords: Gender Equality, Household, Julia Alvarez, "Women's Work'

Julia Alvarez was born in New York City, Julia Alvarez moved to the Dominican Republic with her Dominican American parents when she was an infant. In 1960, though, the political situation forced the family to return to New York. Alvarez has explained that the experience of being forced to refine her English upon returning to the United States made her very aware of language, good training for a writer. In 2013, she received the National Medal of Arts from President Obama. Alvarez's poetry often explores her identity as a Dominican American. She writes about childhood memories and the experience of being an immigrant living between two cultures. Her poetry collections include The Woman I Kept to Myself (2011), Homecoming: New and Collected Poems (1996). Alvarez has also written many novels, including Afterlife (2020), Saving the World (2007), A Cafecito Story (2002), and In the Time of Butterflies (1994), which was set during the Trujillo dictatorship in the Dominican Republic and adapted into a motion picture released in 2001.Her other publications include the memoir A Wedding in Haiti (2013) and the nonfiction books Something to Declare (2014) and Once Upon A Quinceanera (2008). Alvarez has also published numerous books for young readers, including the Tia Lola Stories series, Before We Were Free (2018), and Finding Miracles (2018).

"Woman's work" by Julia Alvarez opens the subject of the domestic role of women in family life. The author tells the story of her mother's obsessive housekeeping that influenced the speaker's future life. Julia Alvarez or the speaker depicts and criticizes her mother's active domestic role but admits it has influenced her

becoming a woman working at home herself. The daughter, the protagonist and the speaker of the poem, starts with a rhetoric question: "Who says a woman's work isn't high art?" This was probably one of her mother's favourite phrases while the latter performed her domestic chores. The last line of the first stanza addresses the speaker's father or talks about the whole family, whose hearts embody the address of the house her mother cared for so much and emphasizing that the mother's care and love was embodied in the housekeeping chores. The speaker's mother was most probably not employed, and focused all her attention to keeping a perfect house. The daughter was engaged in doing woman's work from an early age she was frustrated to hear her friends play outside while she was obliged to clean the house. Her mother calls a woman's work "high art", the author calls it "hard". Concentrating merely on domestic chores made the speaker unhappy and, becoming a grown-up, she complains about her mother's strictness and obsession with keeping the house clean. Despite disliking the routine of the housekeeping, the speaker admits her mother was an artful housewife. The speaker also admits that because of her wit, she was considered her mother's masterpiece. She felt her mother's love and care through all kinds of attention and her mother instructed her to keep the house better than her personal life. Eventually, the daughter tired of constant dutiful housekeeping, "stroke out" but ended up working at home, writing, creating poems and loving her housebound creative work. Julia Alvarez is very good at literary images.

The reader's imagination immediately begins to draw pictures of a housewife who cares a great deal about keeping a perfect house. To depict the artful but hard work her mother used to perform, the author uses the powerful descriptions: "she scrubbed the bathroom tiles"; "she'd shine the tines of forks, the wheels of carts, cut lacy lattices for all her pies". From these descriptions the reader gets the notion of a scrupulous woman who cared for every inch of her house and meant it to be clean. The author also addresses the theme of heart which stands for the symbol of love and relationships. In the first stanza the heart of the father's or her own of the family is compared to the house her mother cared about, the following allusion talks about the speaker's private life, feelings and relationships; and the denouement talks about writing as the poet's greatest love.

I love this poem it reveals just how hard it is to be a woman keeping house. People sometimes forget that just because a woman's husband leaves the house to "bring home the bacon", that she just sits around in a bathrobe, eating and watching soap operas.. The woman has it easy, while the men have it rough. It was someone who said "A woman's work is never done." Today, even though women make up a significant portion of the workforce, there is still a need to make sure the house is in order. There is a growing number of "Mr. Moms", men who stay home to take care of the house and the kids, but tradition and history still tell us that society looks to the women to fulfill these needs. It is hard work taking care of a house, laundry, dinner, vacuuming, dishes and that's just the short list. The speaker in the poem is a young girl, helping her mother clean the house. The young girl is frustrated; she'd rather be outside, enjoying her childhood. She is kept in her mother's prison, made to sweep the floor until she gains approval. The mother is repeating the cycle by teaching her daughter to clean at such an early age. This could be construed as part of a culture that is not to be questioned by the young. In other words, mother knows what's best.

Toward the end, the young girl is determined not to have the same fate as her mother. However, she came out the same way, focusing on her art at home. This woman is a subservient wife, paying more attention to cleaning a house instead of keeping her own heart. The husband is not mentioned anywhere is the poem, suggesting that he is elsewhere. His wife spends all of her time cleaning, while he is probably at work. There is no indication that she is happy or even content in her position of the household. This idea that a woman is to be treated like a second class citizen in her own home should cease now. Today, a woman is capable of doing both, balancing her family and her career. I realize that there are still some people who believe that a woman's place is at home, keeping house and raising the children. Of course there is nothing wrong with this but that position should be given respect and that person treated as an equal in the home.

In this piece of literature that i have selected for presentation here, what i mainly intended to discuss is how women are discouraged and their spirit undermined from pursuing job. The poet says that women are too weak to take up jobs that requires high levels of expertise and professional perfection as well as that requires high amount of hardworks and human endeavours. Women takes up and do a number of jobs spending all their time and energy in their work. But the fact that men do not recognise the extant of the difficulty and dignity of their works is something that's very frustratingly painful and disappointing for women who is then forced to be cynical about themselves that whatever harder jobs are they doing though, still men never recognises them and they just want them doing things regularly in a mechanical manner and they just want to keep things going and done neatly no matter how much pain and suffering do the women who are doing this are actually tolerating to satisfy their male counterparts. It's very sad that men are too narrow minded and that they maintain a constricted outlook towards women capability, how far they can go labouring and working hard to be a strong and important player in life along with men.

Men should be able to understand how grievously do many and all the women suffer while doing various things And that their sufferings are actually done for the sake of the men's comfortable and secure being at home and men's satisfaction and happiness at home even though women could not then be happy because their works and dedication for men are not often recognized by men because there's a predominant notion among men that has been taught to them and passed on to them by their previous generations having infused religious beliefs blindly and slavishly that women are supposed to remain always subservient and subordinate to the men s commands and they are not supposed to break the boundaries of control that are being set by men over them in course of time. Men should be kind and gracious enough to accept the truth that women too have a genuine natural right to seek and enjoy at least some reasonable amount of freedom and independence to stand upon their feet on being allowed to attain self sufficiency and self reliance by providing them and creating for them favourable circumstances. Why men are becoming so self important and egoistic and even so authoritarian on women over several misconceptions of time and society that religion and superstition have imposed upon them is something that stands the most obstructive hindrance before the women even to be able to think about they should seek to enjoy their freedom in some way or other.

Men do not like it allowing women to stand together with him enjoying an equal status. That provokes men’s superiority complexes and craves for ego satisfaction on seeing a sight that any women achieves independence and freedom by her own efforts. Why men cannot tolerate it women raising to a position to enjoy self reliance and independence is majorly and most specifically saying a psychological problem that has been developed over time enjoying superiority over women that is granted to them predominantly by the religion and the society that strictly follows all laws and codes and all norms 9f religion without any retrospective thinking whether they appeal to reason and so are to be allowed to continue or not. This psychological problem rooted in inherent ego centric outlook of men have to be addressed with an uncompromising determination by society as a whole or at least by the majority to reduce it to a level that might enable men to think and do along with women allowing them and enjoying with them an equal status in terms of sex and gender, education and profession, and all where inequality of any form exists. The society should take an affirmative stand on the women to let them enjoy their freedom and it's an important responsibility of the vast society that we are all a part of Individual efforts should need to be combined with society's combined efforts to crumble down and collapse all perceptions and notions of male superiority over women. Men have to reach at a point of mental and moral transformation by redefining all existing notions and concepts that are constructed by religion and have been the principal determining factor that has helped in developing a society where men dominates over women, where they willingly accepts women's genuine need for equal status and freedom Rather than an individual taking solitary effort to bring about a radical change, society as a whole can quicken such an effort through the combined action .

A comprehensive transformation and redefinement and refinement of all the prevailing notions and misconceptions that underestimates women's capabilities should be made to bring the women out of their confinements and custodial torments by men and uplift and empower them with freedom as well as responsibility. Predominant consideration is given to man's role in leading the society forward and even when it takes its extreme form, women does not tend to raise against such tendencies and claim for an equal consideration to participate in societal activities. Women, the vast majority prefer to live under men's control for they have long been suffering repression and tortures of men and have resultantly adjusted to yield to them for temporary happiness from subjugation and submission to man. This has been an important reason for a long Time for the pathetic conditions of women across the world.

This trend has to be changed substantially though not completely at all. Insisting on claiming and winning women's rights by women themselves through uncompromising and unrelenting determination and sense of purpose can help women liberate themselves from having to live under men's authoritarian custodial life that is something like an imprisonment for unwarrantable reason. Why women want to suffer just because they are physically weaker to man? they have their power of mind that must be ignited and inspired to. Flame up brilliantly to evolve into an insuppressible power against the male domination upon them.A few examples of brave women can be traced and highlighted from the history can be used effectively to ignite the spark of self respect and self esteem in women mind that allows them to seek a new living by their own and no longer to submit to man's invading, dominating self proclaimed superiority. From those examples at least, should women learn to be capable to give expression to their dormant underlying spirit that must emerge itself and through efforts, to keep women motivated towards pursuing their goal of independence in life And those women who have been successful to be self reliant should let other women, too, to raise to freedom and power. Looking deeply into the this poem we can see a women's plight when she has to establish herself that she too plays a significant role in life by looking after a huge backlog of house hold chores. She prepares food for her husband and children, she cleans the house at all its minute corners neatly and carefully .She arranges things in the neat and proper manner to look good. She washes the clothes of her husband and children.

All these are do by her with too much stress and strain in her mind as besides all these Responsibilities a lot more heavier responsibilities are further imposed upon her to take complete care of all the needs of her children. So when and where does she find time to look after at least the most basic necessities of her. It's very sad and miserable a state to be. A women because of the long suppressed wish of herself to become an independent woman to enjoy self esteem as freed from the repressive custodial life under men, she develops a definite crave for seeking her independence through various means. She feels naturally a lot fed up as even when she did her maximum possible efforts to satisfy men, and make them recognise her hardships and hardworks she has suffered and done for himself goes meaningless. Her devotion proves to bring no peace of mind and happiness to her on a permanent basis except for a momentary expression of happiness that she feels when men are found to be happy at her work... But that happy man that she sees appreciating her works, suddenly turns out to be unreasonably critical and disdainful to her on seeing that his woman counterpart raises to be a woman from being just a petty slave who dance according to the tone of his commands. If there were no resentment expressed by women to live a suppressed life confining herself to minimal roles she has to play in individual, familial and social life, perhaps and sometimes there could not have been a community of men who feels frustrated at women attaining independence and self reliance that enables her to even disregard and and empower herself to stand against atrocities and oppression inflicted upon her by men But the existence of such a thing can only be imaginative and hypothetical and cannot be made a reality.

Men should come to accept of it and it's the need of the hour on men. However frustrated and infuriated are the men about women attaining independence and material prosperity by her own hard work, the

fact is that they cannot for long, do suppress women from having to express herself as an independent spirit who too deserves to get some amount of consideration and respect for herself as their self motivation that comes from their deepest soul, do not allow them to remain slave like to men. In such a situation of extreme necessity to discover her through self investigation and self exploration, it's true that no women can hide their spirit from letting it out to take its free form. That happens because women have started to recognise their self and that has emboldened their inner integrity and underlying spirit to seek herself realization by whatever means she could fins. That is a positive sign heralding the arrival of new hopeful days for women. Any infliction upon women can only have a fleeting futile impact upon her spirit and when she learns out to become powerful by the strength that her inner self pours on her to move forward, men can no longer keep them under their oppressive control.

That much have women suffered from men's continued oppression on her for hundreds of years since long and the lessons that a sensible strong women who has self respect and pride, have reached at a decision that they are no longer going to bow to man's authority and the authority on both sex should be equally shared by both the sex. The futility of men's constricted mentality and attitude to dissuade women from having to live her live freely is something that men should accept as a reality that cannot really be changed as they had thought to be. Even though it's a hopeful sign that a women raises to achieve her independence and self reliance through continued efforts, that marks the evolution of a new prosperous society to come up, men however still are adamant that they will not enjoy women doing any significant work or role Rather than ideological changes a psychological transformation of all the notions and beliefs that men had long kept for controlling women even beyond the farthest possible limit of their tolerance and acceptance, is what can really help in a change in attitude and outlook of men towards women. For that women as well as the society as a whole have to work together forming a consensus and with unflinching solidarity to stand with women for the achievement of their freedom as a living being. The religious beliefs that authorises men to have an upper hand on women should either be rectified or be thrown away forever as human beings can live without religion.

A women from elite society though she suffers so much due to the heavy bunch of a number of expectations imposed upon by the traditional society that advocate for a structured and methodical style of life, she can easily think about attaining freedom as she has the support of material wealth But a women from the lower class and middle class have to toil a lot of efforts at being able to attain independence. As they have to make wealth for them and it's a double responsibility on them to be able to achieve independence as well as acquire material wealth to support herself. In the light of the transformative influence that science and technology, and especially science has brought on ensuring women respect and freedom, we can see that science has been a significant player in bringing about a nearly balanced societal norms where women and men have learned to respect each others genuine need for independence and interdependence as well and have started encouraging each other on reasonable lines. It gives us a lot of hope that humanitarian values have started streaming into the minds of human beings due to the transformative and enlightening influence of the science. If a group of women remained unchanged in their attitude to blindly submit to men's authority unquestionably, then even themselves cannot save them to rise up from the deep pits into which they will once fall down without any hope to release. A revival of the lost creativity and productivity of women should need to be initiated by man himself .which is how he should express genuine love and care for his woman counterpart.

It's very important before man decides to help women that he should be broad minded enough and should be genuine enough to accept that he should help women and not harm her because she does not stand with him obeying him like a slave. When men enrages on any contrasting attitudes and become violent at women even for his own mistakes and blunders, what then disgraces his image is his own deteriorating sort of egoistic feelings to admit his flaws. Instead by blaming women for his blunders though it gives him a

temporary satisfaction that women cannot win him by arguing and fighting on it because she has been supposed to act under his control only, cannot make him respect worthy for women at all and if ye sees women respecting him still by being so cruel and wild to them, it's because of their fear of getting persecuted and tortured by men. That's not what the word respect should really mean for respect worthy men. There is nothing worth respecting in making a women respect a men by force. Rather it's by doing things respectful to women that men can really become worth respecting for them. Men should develop sufficient tolerance towards women to allow them enjoy their freedom and by doing so, though there can be exceptions as in any case, there does not come about anything that tarnishes the identity or questions manliness of men. Had men been tolerant and loving towards women since earlier times, women will never have experienced this much severe tortures and torments of men and had she been allowed to become independent by herself from earlier times without letting in the unpolished and unsophisticated religious beliefs and customs of infringement and restrictive life imposition on women that religions taught the earlier men, she could have by now become a symbol of pride and glory for men that they will start caring for their needs both by wealth and by love, when men are at a stage unable to work and earn for them and raise up children without creating a situation in which their children might be put under poverty and starvation.

This might have been what should have really happened if the false and misleading religious beliefs and the religion itself were not there. It's by the emergence of repressive religious faiths that perhaps men have started dominating over women 8in various ways and established superiority and authority upon them that they cannot question but only obey and follow. So, the world and the society should take a bold decision with a strong determination that men are no longer allowed to dominate over women and it's been time to bring about and establish such a law. Rather than a law of the society and the state and along with it being so, this law must turn out to be a law of every men's mind and heart and being so, they must be made willing by their own self to accept that law with respect. Renowned writers and poets, social activists and political activists can initiate moves for strengthening women spirits and encouraging the empowerment of women to be an equal partner for men. There must be laws framed up by the society which must instigate and in still in the minds of all men that women must need to be considered their companions rather than subordinate citizens. As far as you can trace history and mythology, you can see so many incidents and moments in which women are brutally mistreated and tortured due to unwarrantable reasons that men alleges upon them.

In the famous play of Oedipus Rex by Sophocles, because of the misdeeds of the king and his son, who suffers the most and the worst has been the queen who has to live for both her husband and her son and cannot give up one for another. It's an important and significant mythological example to showcase how grievously women silently suffer for men and due to his misdeeds. There are a lot more incidents that we can trace from history showing up the plight of women when they had to go through highly oppressive circumstances and conditions created by man. All these examples and incidents actually teaches us a most important lesson that women are not just living statues who does not have thoughts and feelings or who are supposed to repress all their feelings for the sake that me have to be happy at them. These lessons should be taken into consideration to develop a sophisticated view towards the women that the only difference between men and women is the one that is clearly biological. Just because biologically they have some limitations, it's not proper to consider them as inferior beings or subordinate beings And thus manipulating on those limitations and exploiting them for malicious pleasures gained through suppressing women, is not actually anything superior about men but rather these are signs of men's unworthy being. It's actually men's weakness that he tries to establish authority on women

An exposition to great sufferings has had severe impact upon women's mental abilities and faculties. Those abilities go wasted and spoiled due to man's cruelties that tolled severely on them. This need to be changed significantly and a better social frame work have to be developed that women can freely explore themselves to look for ways of living their l8life that'll be meaningful to their conscience and conviction. An

important transformation that changes the outlooks and attitudes of men should firmly root itself on a strong foundation of self motivated recognition of women's needs and that might be self initiated also to be something that lasts for long. Although things have become improved a lot significantly by now all over the world as an important result of the psychological, social political and cultural transformations of all definitions and notions about worldly life, still there are undiscovered areas where women's plight and suffering go unseen and unaddressed often by the heedless and mercilessly indifferent and relentless societies, mostly some tribal groups and some highly traditional and conventional societies among developed ones. That's alarming as if it is not properly heeded and addressed, though at the beginning it affects only an individual life of a women who secretly and silently suffers, when a large number of women comes to face such plight together It becomes a social problem. That needs to be addressed to avoid a catastrophic effect on women life. If women are made silent through a process of systematic oppression, the society cost a lot due to it and the society gradually become silent.

Declining itself into a mere useless mass of incapable people who lost their power to react. If society declined to a desperate one through the deterioration women's life and status, that might be one of the most horribly disastrous things ever have to be witnessed by the world. How society will have to bear the maladies of such a tragic transformation of things is an unpredictable thing. What needs to be changed first of all that is a change in the familial system of life and inheritance. By family set up, what happens actually in their environment is a confinement of women's life and a curtailment of women's liberty by which she burns under extreme stress and pressure inflicted by a huge number of responsibilities upon them. The family nowadays turns out to be a graveyard of women's spirit and women freedom. All the two are compromised and set apart for the sake of her children and men. The marginalisation and discrimination of women from participating in important social activities and arenas as well as in the decision making process relating the society in which women too form a really important and unavoidable part causes spoilage of the amazing talents and capabilities of women. Marginalised women have to protest a lot and fight a lot for claiming even her most basic Rights from the hands of the male dominated society. That seems women's efforts towards her freedom involve so much cost on her life. I though there's no reason in criticising and blaming women by men for their failure to satisfy the craving greed and lust of men, men do not recognise that these are actually caused by him. That they are bearing the brunt of men's unwanted tenacities with which expect so much to get from women's. A reasonable and friendly coexistence of both men and women as two unavoidable realities is what society and the world needs most urgently in this science and technology driven era of modern times.

As a conclusion to this analysis of the poem women's work which i have attempted here to showcase women's plight caused by unacceptance and unrecognition of their works however great are they, and the underestimation of those works done by women and the male dominated society's highly indifferent and heedless attitude towards women, I actually bring to your attention the absolute fact that although a man cannot see the depths of the hardship that his woman counterpart suffers in doing every works and duties of her, it does not mean that those works are easier to do and therefore need not be respected and considered with a heed to feel sympathy and compassion for women. Men's empathetic attitude and support for women is what they expect from men the most. In this poem what Julia Alvarez wants to convey to the mass of readers is that however simplistic and silly do their works may appear to men in their constricted mentality and narrow minded prejudiced outlooks towards women, those works of women that these men think to be of no importance an respect, involves a lot of hardships and sufferings that women tolerate silently for the sake of the secure being of their men and it shows their dedication and devotion towards men, despite having severe oppressive maltreatments inflicted on her by man. That's worth respecting a lot more that what a man can think about The greatness of works of women is really exposed when is not there to do all those works that men disdainfully says to be simple and silly and in her absence men have to do all those works unhelped by any

Man condemns women to be less efficient and incapable because man does not come to experience what a woman hood and women life under extremely pathetically oppressive conditions do really mean. That means a lot and cannot be described in a few words Overall and most importantly, the poem conveys a message that a woman's work is not bad and it's as great as the work of men. Men should understand this truth and be considerate and compassionate towards their women counterpart for giving them an equal opportunity an equal status and as an important role to play as men. Then when a refinement is made in men's outlook towards men, it's certain that a corrective influence can work upon themselves that then onwards they will be able to see the greatness of a woman's work and thus they will be inspired by themselves to be heedful to what women need. An expression of genuine interest in upliftment and improvement of a woman's life, self initiated by a man 8is what can give her the greatest satisfaction in life sometimes even in being a women. A heedful attention and consideration her wish for attaining freedom and independence, when a man willingly give them to a women, actually gives him the greatest satisfaction that he has been able to emancipate and liberate at least one women in genuine need for it And the will be no boundaries that you could set on the happiness and peace of mind that's derived from such a loving care and service to women. Just like men have thoughts and feelings, craves and wishes, likes and dislikes those things are also characteristics of a woman's mind too as it too is a living one and not dead one at all to remain senselessly subservient throughout a valuable and precious life 9f her to the authority of a man. However and how much ever constricted might be the mindset of the men under the influence of the various false notions and beliefs that religions and society have injected into their minds over time, a man must, at least now onwards be able to nullify such authoritarian tendencies and feelings spring out from their past habits and heritage and try to genuinely accept a woman's important role she has to play in a world where he and she lives And that he should learn to get deep into the mind and soul of a woman feeling almost equally what she feels inside her soul. If men can do manage to be so much tolerant towards a women as she is to himself, a much better society through such understanding people can be moulded up through a consolidated purposeful effort. This is what's conveyed by the poet through this poem and this can be understood when we can go exploring into the unexplored dimensions and aspects of it, that of a women need for independence and freedom and her right to enjoy her life in the way that she wants to live it.

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Women and Political Environments: A Postcolonial Ecofeminist reading of Thakazhi's *Chemeen*

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Abstract

Postcolonial feminism rests on the fact that Western feminism does not suffice for all the women of the world. Similarly, postcolonial ecocriticism rests on the belief that typically American ecocriticism is inadequate for the Third World. A postcolonial ecofeminism takes the concern of both postcolonial feminism and postcolonial ecocriticism to establish that material conditions of the women of the third world determine their relationship with their environment, while critiquing the inadequacy of ecological feminism/ecofeminism for the women of the Third World. Postcolonial ecofeminism would demand a critical analysis of women-nature relationship. A lack of difference in women and men's attitude towards nature in downtrodden societies do not eliminate women's inferior status in these societies. These women share their oppression with the men of their society on the hands of the colonizer, they also get their due share of oppression by the men of their society—hence they are 'doubly colonized. My central argument is that predominantly Western ecofeminism lacks a postcolonial perspective and fails to understand the material conditions of the women of the 'Third World' in favor of a unified category- woman. 'This paper questions the adequacy of Western ecofeminism. It also applies the alternative analysis that postcolonial ecofeminism provides to interpret the practices of the Third World women that the text Chemeen present. Through the textual analysis, it is shown that the practices of women and men in their respective societies are determined by their material circumstances. Their practices then are seen from an alternative analysis that helps in understanding their relationship with their environment. The analysis helps in determining the fact that the apparently harmful practices of the women and at times men are not the result of internalized oppression or oppressive othering but because of their social and economic status that is determined by their status as post-colonized. Through the example of Chemeen, the complexity of relationships between Third world women and their natural environment is analysed.

Keywords: Women, Political Environments, Postcolonial Ecofeminist reading, Thakazhi, *Chemeen*.

Introduction

Just as postcolonial ecocriticism arises out of a concern that mainstream environmental discourse is predominantly Western, ecological feminism or ecofeminism asserts that the environmental discourse is male-centered. Subverting the 'androcentric' approach of environmentalism, ecofeminism rests on the belief that environment is a feminist issue. The term "Eco-feminism" was first used by the French Feminist Francois d'Eaubonne (1920-2005) in her 1974 work Le Feminisme ou la mort ("Feminism or Death"). It derives itself from the words 'ecology' and 'feminism', thus also referred to as ecological feminism. Ecologists view anthropocentrism as a threat to environment for it creates a dualism of humanity/nature where it views humanity superior to nature; ecofeminists on the other hand incorporate feminist concerns of man/woman dualism and see androcentric approach as a threat to both environment and women for women have always been associated with nature and thus both have been suppressed by male- centered society.

Towards a Postcolonial Ecofeminism: A reading of *Chemeen*

Material conditions of the (post)colonized, men and women are the direct outcome of their status as colonized. Mukherjee's definition of post colonialism as "intensified and sustained exploitation of the human and the non-human" (5) sheds ample light on the strategy of the colonizers. They oppress both the human and

the non-human alike and for them both serve as resources to be exploited. Relating all those that the colonizers want to oppress, to nature/nonhuman provides logic of domination to the colonizer. Nature, according to anthropologist Sherry B. Ortner is one common devalued entity in every culture. Culture in contrast is considered superior, hence creating a dualism of culture/nature. In order to establish their superiority, men relate themselves to culture and everything else to nature that they consider inferior to them, including women. This as a result creates a connection between nature and women. Connecting animals and all the weak that would include women, people of color, children, underclass, and people with different sexual orientations is not a new phenomenon either.

Malayalam novelist and short story writer Thakazhi Sivasankara Pillai (1912-1999) from Thakazhi India in his novel Chemmeen presents a society that still worships goddesses and is away from any technological 'maldevelopment'. In his internationally acclaimed Malayalam novel Chemmeen, he presents a community of fishers who live by the sea away from any technological and industrial encroachment. Although the story is set in post-independence India, Kerala on the southwest coast, in early 1950s, there are no evident references to whether or not the characters in the story are affected by colonization6. Living in extreme poverty, Pillai's characters are ruled and governed by tradition. The community's internal hierarchies based on caste system are the major cause of oppression of the lower castes. The strict caste system also provides logic of domination to the upper caste/class since adhering to the system allows the rich to maintain their richness while the poor can never escape their low status. This caste/class hierarchy is further maintained by myth and religion where breaking the caste/class boundary results in enraging the goddess of the sea. For these characters, gender is both unaffected by Western patriarchal structures and still salient to the lives of the people in the village.

Pillai's life-like characters have a desire to improve their life standards and fulfill their dreams. These desires and dreams are put in check by not allowing the low caste men to strive for a better future financially, and by restricting women to pursue their dreams. Religion, myth, and tradition are used as tools to keep poor men and women subdued. Men and women of the sea-goddess worshipping community have ambivalent relationship with their goddess who regulates their lives. According to the myth, the goddess becomes enraged when the traditions of the community that are maintained "for hundreds and hundreds of years" (9) are broken—for instance, when a poor fisher buys a boat without the consent of the elite of the community, and when women become disloyal to their men to cause the "currents in the sea… swallow them [the men] up" (8). There are clearly certain groups then who can benefit from letting the myth survive—the elite of the community in one case and men of the community in the other case. In this regard, people's relationship with their goddess that represents nature is based on cultural values that support patriarchy and class barriers. Those who challenge these values, as the central characters of the novel do, are in clash with the goddess representing the forces of nature. Pillai's depiction of a goddess-worshipping community that connects women with nature and nature with women is apparently an ideal society for Shiva and other spiritual ecofeminists who believe that such societies neither devalue women, nor do they devalue nature. Pillai shows that both the myth and tradition, one way or the other, oppress women. It helps strengthen postcolonial ecofeminism that stresses that environments are political and humans' relationship with their environment is based on their material conditions. In the given society, the elite are more concerned for the sea-goddess as the tradition and myth around the sea-goddess benefits them, more than any real concern for the environment itself. It helps them subdue the lower class and women at the same time. The poor fishers, who are more closely in contact with nature, are forced to use tactics that in turn challenge the tradition and harm their environment.

Influenced by Marxism, his early works were strongly ideological, and focused mostly on the problems of class values and class struggles. In this he was a pioneer, particularly on the subject of the making of the working class, the formation of its class-consciousness and the internalization of class values. This

observation is true for Chemmeen as well but Chemmeen being a love story based more on the female protagonist's deeds and desires also brings the issue of women's sexuality and ties it to the idea of women being an oppressed group in every class. Pillai's depiction of ambivalent relationship of various characters with their natural environment reflects his understanding that these relationships are outcome of characters' material conditions. Those who bring the wrath of the goddess of the sea are either economically forced to challenge the myth and tradition or forced to rise against the oppression based on gender. Women are also symbolically and spiritually connected to nature in Pillai's depicted society. Their material conditions depict them as powerless and continuously in the state of struggle; their spiritual connection with nature shows their extreme power. The presented society, as already mentioned is goddess worshipping and considers women to be the daughters of the sea, just as it considers men as sons of the sea. Because of women's shared femaleness/femininity with the sea goddess, spiritually they are more powerful than men. Men's lives and the community's well-being are in their hands as their one misstep can destroy the entire community.

Women-nature connection and the oppression of both at the hands of men don't escape Pillai. Men, referred to as the sons of the sea, have a typical patriarchal relationship with the sea and the goddess as men have toward women. They depend on the sea and women yet they deny their dependence on both. Although Pillai's presented society is not an ideal society for spiritual ecofeminists who would want women to have power, he does present women-nature connection in more than one ways that show postcolonial ecofeminist streaks in his works. Besides spiritual women-nature connection, Pillai also shows women-nature connection that sanctions their twin oppression at the hands of patriarchy. Men in the presented society take help from their women in their day-to-day activities but women's activities are just 'background' to men's major tasks. They never acknowledge the support they receive from women, just as some men use the natural resources from the sea without caring for the sea life. Both women's services and natural resources are used as commodities that are exploited to the fullest by the men.

Women's closeness to nature as a result of their socialization as nurturers and caretakers does not empower them, as this closeness and association is used to inferiorize both women and nature. Vandana Shiva, an Indian physicist, environmental activist and anti-globalization author claims that women in the Third World have a stronger connection with nature where the oppression of nature is directly linked to the oppression and marginalization of women. She believes that women "produce and reproduce life not merely biologically, but also through their social role in providing sustenance".

In the fishing and agrarian societies in South-Asia, India, women's attitude toward their natural environment is not necessarily that of care and compassion based on feminine principle and the reason is their material conditions created by either their status as post/colonized, and/or by the internal patriarchal and hierarchical structures. Their practices and behaviors, that at times are harmful for their environment, are determined by their material reality. There is a fine line between being forced by patriarchy, and by being forced (and being left with no other choice) by the material conditions. This subtle distinction reflects the same difference between ecofeminism and postcolonial ecofeminism. Ecofeminism acknowledges that women are inferior in every society and that they are conditioned to work under patriarchal values. Once they challenge the patriarchal values, they can bring about the desired change. Postcolonial ecofeminism on the other hand not only acknowledges the inferior status of women and their patriarchal conditioning but also the status of both men and women as post/colonized in the Third World downtrodden societies. As a result the practices of women and even men most of the time are determined by the environments in which they work. In the postcolonial societies, besides the internal hierarchies maintained by patriarchy, there are other hierarchies too. It is embedded in our dualistic thinking, as Val Plumwood would contend, that we prioritize reason over emotion, mind over body, and culture over nature and so on. As a result, reason, mind and culture are superior and related to man. Emotion, body and nature on the other hand are inferior, hence related to women. So conceptually, in a patriarchal society, everything that is considered superior is male and

everything that is considered inferior is female. For post/colonial societies, this conceptualization is more complex. A post/colonized society in its entirety, including male and female human and the non-human, is inferiorized, feminized, and naturalized by the colonial/imperial power. When the human and the non-human animals and nature are controlled by the colonial/imperial powers, the resulting ecosphere becomes political. The political nature of the ecosphere then determines the relationship between the human and the non-human, between men and nature, and between women and nature.

Chemmeen by Pillai is set in "the tiny fishing villages of Kerala on the southwest coast", among Hindu fishers in the early 1950s before the area was struck by postcolonial policies for "mechanization and modernization of fishing" began (Pokrant et.al. 125). Although, these fishers lived on the social and geographical margins of Indian society, they were free to fish in the sea, unlike the inland Bengali fishers; their access to sea was not restricted by the leasing arrangements. The only restrictions were their own poverty to access boats and nets, and caste-based traditions as to who was eligible to buy boats (125). C. Paul Varghese in his "Thakazhi Sivasankara Pillai—An Assessment" written in 1970 proclaimed Chemmeen to be the best of Pillai's works. For Verghese, the reason for Chemmeen's success in the outer world is its appeal to "the inner landscape" of humans: "Chemmeen deals with essential emotions and with effect upon individuals of the breaking of traditions, customs and taboos" (121). It is an ordinary story, says Verghese, but what makes it magical is Pillai's treatment of the story by giving it an aura of fable. The realistic depiction of the economic plight of the fishers blended with the traditional myths makes the story unique. Chemmeen is also unique for its environmental concern. It fits the category of 'environmental texts' like other texts discussed later in the chapter, that present environment not merely as a background but a character. Chemmeen presents a community of fishers who are divided on the basis of caste—"Arayan, Valakkaran, Mukkuvan, Marakkan—as well as a lower fifth caste" (Pillai 30). On one level Chemmeen is a love story of a fisher girl Karuthamma and a Muslim boy Pareekutti who is a trader. On a deeper level however, the story is also that of the sea and the way it regulates, by means of customs, traditions and myths, the lives of those who live by it.

The women-nature connection becomes a prominent theme of the novel. In the fictionalized community that Pillai portrays women have important roles to play—they are "daughters of the sea" (8), just as men are "sons of the sea" (162). Women play out their roles on two levels. One is symbolic and spiritual where they are regarded as guardians of their men on the sea. When a woman is married, it is not she who is being "entrusted" to the man but the contrary: "a man [is] entrusted to a woman" (93) because "the lives of the men at sea are in the hands of the women on shore" (8) who pray for the safety of their men. Chastity of women plays a huge role in the novel (Hart 243). In this regard, the survival of a fisherman depends on "the purity of his wife" (Chemmeen 9). If the woman is not pure and has been "defiled", that brings the "anger of the goddess of the sea" when "she would destroy everything" (9). Woman in such a role holds extreme power, as she can be a maker or a destroyer of not only her husband's but also the entire community's life. Her "power-from-within," that she holds because of her relationship with the goddess of the sea, "is connected to the actual material conditions of life, for the material world is the territory of the spirit" (Starhawk 176). Overcome by her extreme love for Pareekutti, Karuthamma forgets her responsibility of the "guardian of the tradition" (Chemmeen, 95); she neglects to pray for her husband as a pure woman and thus allows her husband be the victim of the wrath of the goddess of the sea. By breaking away from the traditions of the community of fishers, apparently, Karuthamma contributes in destroying lives, including her own and many others around her—her mother, father, husband, sister, daughter and Pareekutti. Besides their spiritual roles, women also have to play actual social roles in Chemmeen where they have to work along with their husbands for the sustenance of their families. These roles also vary according to their caste and status in the community.

Chakki, Karuthamma's mother, besides playing her spiritual role of the "guardian angel" (220) of her husband, works as the household manager. She also financially supports the family by selling the fish, "going east to the market," like many other women of the community (16). She supports her husband in all the

decisions that he makes, even those that go against the tradition of the community, buying a boat being one such example.

According to the tradition, Chakki and her husband are not entitled to buy a boat because of their caste (30), she however not only approves of him buying a boat but also contrives means to get the money for the boat, be it borrowing "six or seven bundles of dried fish" from Pareekutti (15), or "danc[ing] round [Pareekutti] and run[ning] after him" for money (21). Karuthamma declares that her "father and mother had conspired to do a hideous act to make the sea go barren" (20). Chemban Kunju's (Chakki's husband) act of buying a boat is not only a threat to the traditions of the community but also disrupts general cycle of the sustenance that the community has. Besides, by forcing Karuthamma to marry a man she does not love, Chemban also becomes responsible for Karuthamma's, Pareekutti's, and Palani's destruction. So, spiritually, Karuthamma maybe responsible, but materially, it was Chemban Kunju who caused more destruction by imposing his and society's patriarchal views on Karuthamma. He also disrupts society's traditions by buying a boat. The increase in the number of boats and nets would also mean more killing of "innocent lives" (132). When Chemban Kunju considers a second haul of the day, his friend opines: "you can't empty the sea just because you are making money" (71). Hence, all those who are involved in activities that are disruptive of the traditions and the sustainable life of the community are harming their environment in one way or the other.

Karuthamma in her spiritual role contributes in oppression of the environment and the people around her. Her disloyalty to her husband brings the wrath of the goddess of the sea and destroys lives. Chakki too, while providing full support to her husband in most of his actions does not show any special concern for the tradition that would guarantee the well being of the community and the environment. She supports him to disrupt the tradition of the community that supposedly guarantees equilibrium in the social life and is also important for a sustainable sea life as every fisher owning a boat would cause depletion of life in the sea that sustains the community. She also becomes Chemban's accomplice in financially ruining Pareekutti.

In Chemmeen, there is no clear-cut dichotomy between men and women regarding their relationship with the natural environment they inhabit. Both have ambivalent relationships with nature. However, the only person showing true compassion for the environment is a male character Palani. When Karuthamma, his wife advises him to save money and buy a boat and a net of his own, he explains: If all the fishermen on this seacoast thought like that, the whole seacoast would be full of millionaires. Why is it that everybody doesn't think like that?... A fisherman cannot save. This is because he makes his money at the cost of millions of lives. He makes his money by cheating and catching innocent beings moving freely in the sea. To look upon those millions dying with their eyes open was nothing to those who saw that sight everyday. But you cannot save money at the cost of innocent lives. It was not possible. Otherwise why should fishermen starve?" The gradual domination of female deities by male deities simultaneously led to the domination of women and nature which men started using according to their whims, giving least regard to the consequences which the patriarchal society would have to face. Spirituality by the patriarchal society has often ended up being "earth-disdaining rather than earthhonouring" (Janis Birkland 47) because their connectedness has been narrowly conceived by men in exclusively spiritual terms.

Palani does not present this idea to his wife as a secret that only he knows. He presents it as a fact that every fisherman knows. It is just that he acts upon what he thinks is right while others like Chemban, in an attempt to raise their life standard and challenge the unjust social structures put their interests and desires above any other, human and the non-human. Palani is a carefree fisher who does not have to face the harsh realities that Chemban and his family have to face. First Palani only has himself to care for and then during his short married life, it is only his wife who is his responsibility, unlike Chemban who has his daughters too to take care of. So, Palani's and Chemban's relationship with their environment is also determined by their material conditions. The text also questions the claims of spiritual ecofeminists like Starhawk and Shiva who believe that not only women are spiritually 'close to nature' but also that the societies that worship goddesses

neither devalue women, nor do they devalue nature. Starhawk in her "Feminist Earth Based Spirituality and Ecofeminism" claims, "in the world view of earth religion, we are nature and our human capacities of loyalty and love, rage and humor, lust, intuition, intellect and compassion are as much a part of nature as the lizards, as the redwood forests" (178). Women's symbolic connection with nature is evident in the text, as in their spiritual roles, they are daughters of the sea, but this connection does not necessarily lead to an ethic of care and compassion toward nature. In order to fulfill their personal desires, both Chakki and Karuthamma cause the disruption of the environment.

Seen from a postcolonial ecofeminist perspective, these ambivalent attitudes of both men and women can be explained. When Chakki helps her husband to find means to buy a boat while going against the traditions of the community, she in fact rebels against the unjust power structures of the society where the poor is doomed to be poor and oppressed by the powerful of the society. Help that she seeks from the trader Pareekutti is also an attempt to raise the family's social and financial status. Similarly, Karuthamma becomes the cause of disruption in an attempt to show compassion to a person— Pareekutti—who was ruined because of her parents' greed, that according to Karuthamma made "the sea goes barren" .

Chemmeen portrays women in their symbolic and spiritual connections with nature where they have a power to affect the lives of the community members. The sea, which is the source of community's livelihood, is 'feminized,' hence acknowledged for its life-giving attribute, just like women. It is the abode of a goddess who is willful and capricious and can play with the lives of fisherman by her "devilishdance" (Pillai 219). She can even starve the fishers when she "ha[s] her periods" (59) and goes "barren" (65). In practical roles however, women in Chemmeen, just like men are at the mercy of the sea. They are bound by the tradition to be "pure" (9) so that they do not enrage the goddess of the sea that can in turn destroy the entire community: "The womenfolk on the coast had no peace of mind. From the moment the boats were launched, it was a matter of tears and wailing. They had peace only after the boats came on shore" (160-1)

Most mainstream ecofeminists and feminists reject the idea of women-nature embodiment as essentialist. The study however brings to light the significance of women-nature embodiment in the postcolonial ecofeminist discourse where reclaiming body and bodily realm is essential to combat violence against women and nature. Each character's material conditions should be considered before explaining their relationship with their natural environment. In the analysis when each character's choices and practices are seen accordingly, it is found that their relationship with their environment is ambivalent, not necessarily that of care and compassion. The analyses of the text also reveal that in the given societies there is no essential difference in men and women's attitude toward nature. There is ambivalence in each character's relationship with nature but that ambivalence is most of the times caused by the circumstances and material conditions in which the characters live. Most of the characters from the selected texts live in close proximity with nature as fishers or farmers and are in a direct contact with nature that allows them to develop a relationship with nature. This observation supports the stance of many ecofeminists who claim that men are not essentially devoid of showing care toward nature; they are just socialized in a different way. In the societies, as presented in the selected texts, where men are also socialized to be caretakers, they also show the capacity to be concerned for nature.

Despite all the inconsistencies and contradictions within various strands of ecofeminism, it cannot be rejected as irrelevant. Rejecting ecofeminism altogether would mean rejecting woman-nature connection that also implies the inferiorized, feminized, and naturalized status of the weak members of the society that includes children, the elderly, the underclass and, the people of color. Relating all the weak with women and nature groups them together as 'others' who are out of the 'human model' that only includes the 'elite male'. In order to shatter this human/other dualism, it is important to consider all forms of oppression as connected and the liberation of one or the other alone is not the solution of the problem.

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Subaltern Tempests: Subverting the Canon to Voice the Margins

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Abstract

Dalit literature is about the sufferings of 'oppressed class'. This has been represented and reflected by many literary works of the ages. Women of different social standings had to go through unique experiences yet these experiences can be bound together at a point because of the fact that they are women. This paper with reference to Gayatri Chakravorty Spivak's "Can the Subaltern speak?" examines Bama's "Sangati" which can be best described as the personal observation of the author who has highlighted the struggles of Paraiyya women in the marginalized male- chauvinist Dalit society.

Keywords: subaltern, oppressed class, Dalit literature, marginalized, male-chauvinism

Introduction

Subalterns are those people or groups who are located outside the hegemonic power structure in society. They are discriminated on various grounds and lack the basic rights and opportunities in society. The term was first used in the non-Military sense by Marxist Antonio Gramsci (1881 to 1937), an Italian writer, to refer to any person or group of inferior rank and station, and can be employed in discussions of race, class, gender, sexuality, ethnicity and religion. Some thinkers use it in a general sense to refer to marginalized groups and the lower classes- a person rendered without agency by his or her social status. Others, such as Gayatri Chakravorty Spivak use it in a more specific sense. She argues that:

> 'Subaltern is not just a classy word for oppressed, for Other, for somebody who's not getting a piece of the pie…In postcolonial terms, everything that has limited or no access to the cultural imperialism is subaltern- a space of difference'. (de Kock 1992)'.

Bama- The Creative Writer

Bama (1958), also known as Bama Faustina Soosairaj, born in a village called Puthupatti in Tamil Nadu, South India, is a Tamil, Dalit Feminist and novelist. Bama became famous with her autobiographical novel Karukku(1992), which explores the joys and sorrows experienced by Dalit Christian women in Tamil Nadu. She also wrote two more novels, Sangati(1994) and Vanmam(2002) and two short stories: Kusumbukkaran (1996) and Oru Tattavum Erumaiiyum (2003).

Bama is the leading voice of the suppressed class- Dalits. She penned only for the deprived class, for she thinks that it is her duty to voice her people's plight to the society. This paper seeks to study Bama's Sangati (originally written in 1994) as a narrative articulating the Dalit mind. The paper seeks to use Spivak's 'Can the Subaltern Speak?' to show how Bama has brought to the centre a group from the margins and shown their ability to speak and to be heard. It also focuses on the demand of the Dalit women to speak for themselves instead of any male or upper caste woman becoming their voice.

Bama's Sangati: A Voice for Voiceless Dalit Women

Exploitation of weak by stronger is as old as mankind itself. The history of India has been a bright record of conflict between two opposite forces like exploiters and exploited colonizer and colonized, powerful and powerless. The term Dalit means the oppressed, broken and downtrodden. Dalit literature is a revolution against exploitation and humiliation of Dalits. Equality, justice and freedom are the basis of Dalit literature. These have been denied to Dalits, the shadow of Dalit and the voice of Dalit were treated as impure.

In India, there is a huge division of religion situated in the society. There are four major caste divisions in India, i.e; Brahmin, Kshatriya, Vaishya, and Shudra. The lower caste people come under Shudra's. These people are suppressed, oppressed, humiliated, exploited, discriminated, and marginalized in every sphere of

life. These people are also regarded as untouchables or Harijan. In Indian society some communities are at the lower step of the ladder like: Dalit's, females, poor, eunuchs, etc. if the woman belongs to Dalit community they suffered in two ways: first, being a woman, second belongs to the lowest community, women were doubly oppressed.

After the independence, Dalit's became aware of their self-respect and equality it is due to the movement led by Dr. B. R. Ambedkar. He revolted against inhumane oppression and won in his struggle for self-respect. That's the real beauty of this literature.

Women's movement began in 1960's. There are a number of writers who contributed in the movement like: Mary Woolstonecraft's Vindication of Rights of Women (1792), Simone de Beauvoir's The Second Sex (1949), Virginia Woolf's A Room of One's Own, etc.

These writers spoke about the real woman who struggle with social norms, condition, which are extremely propagated by a patriarchal society.

In Tamil Nadu a laudable attempt to couple 'Penniyam' (feminism) and 'Dalitiyam'(Dalit Studies) has been recorded by Bama, whose Sangati speaks of hitherto unheard annals of Dalit women. Through Sangati, Bama tries to bounce back the bi-fold oppression of Dalit women. Bama's Sangati is a unique feminist narrative. It mainly concerns with women's movement in India.

Subaltern Consciousness in Sangati

> There is enough work to and there is always much work to do: But that is behind. The worst that you can do is set me back a little more behind. I can't catch up in this world, anyway. (Frost,1914)

These lines from Robert Frost's poem "A Servant to Servants" indicate the feeling of being put at the back on the social front. It is this feeling of being behind the others that is explored by subaltern writers. The opening chapters, in Sangati (events), is narrated in the first person, then counterpointed by the generalizing comments of grandmother and other mother figures, and later still, by the author- narrator's reflections. Bama's narration includes more than 35 characters most of whom are females, but in conventional sense there is no individual who may be tagged as hero or heroine. The previous chapters show the narrator as a young girl of about twelve years of age, but in the last portion as a young woman. The reflective voice is that of an adult looking back and meditating deeply upon her experience in the past which calls for practical actions. It has no plot in the normal sense but just some powerful stories of unforgettable protagonists. The author herself says the purpose of writing the book in her preface.

> My mind is crowded with many anecdotes: stories not only about the sorrows and tears of Dalit women, but also about their lively and rebellious culture, passion about life with vitality, truth, enjoyment and about their hard labour. I wanted to shout out these stories (Sangati 9)

Bama exposes caste and gender issues both inside-outside the community. Sangati focuses on Dalit women's various issues such as gender, sexual discrimination. According to Bama all women in the world are second class citizens. "For Dalit women, the problem is grave. Their identity as Dalit give them a different set of problem. Their experience shows a total leak of social status. Even they are not considered dignified human beings".(Sangati)

The novel deals with gender bias faced by Dalit women from the beginning of their childhood. Girl babies are always neglected and given less care. Unpleasant patriarchal distinctions are primarily inculcated in girl children within the first ten years of their lives. Gender games act as a major tool to achieve this goal. Bama as a young girl of twelve learns that boys have different roles to play than girls which are disseminated in the form of gender games that they are made to play as children. While games like 'kabadi' and 'marbles' are meant for boys, girls play games like cooking, getting married and other domestic matters.

> Even when we played 'mothers and fathers', we always had to serve the mud 'rice' to the boys first. They used to pull us by the hair and hit us says, 'what sort of food is this, di, without salt or anything!'

> In those days we used to accept those pretence blows, and think it was all good fun. Nowadays, for many of the girls those have become real blows and their entire lifes are hell (31)

Dalit girls are hardly enjoying their childhood. They have little time to play as they have to take care of their younger siblings.

Maikanni is one such girl who has started to work from her very young age. She has to go to work in a matchstick factory when her mother delivers her sibling. When her mother becomes fit Maikanni turn to take care of the new born baby. The life of a Dalit girl was tormenting but the life of a grown up Dalit woman was worse.

The story of narrator's cousin Maariamma tells a lot about the sexual assault, the abuse, faced by Dalit women and their inability to stand up against it. Maariamma faces sexual exploitation in the hands of upper caste landowner Kumarasami Ayya. One day, Maariamma gathered firewood as usual and returned home in the burning heat carrying her bundle. Seeing water in the nearby irrigation pump-set, she goes to drink water. When she goes near the pump-set n to fetch water Kumarasami Ayya seizes her hand and pulls her inside the shed near pump-set. However, she manages to escape and says it to her friends "That landowner is an evil man, fat with money. He's upper caste as well. How can we even try to stand up to such people? Are people going to believe their words or ours?" (20) however Kumarasami Ayya gets afraid of losing his reputation and so he hurries to the village and complains to the headman of the Paraiya community named the Naattaamai by saying" just today that girl Maariamma daughter of Samudrakani, and that Mnukkayi's grandson Manikkam were behaving in a very dirty way" (20). During the village enquiry, even without committing any mistake, Maariamma and Manikkam were treated as wrong doers and amidst of all their pleas Maarimma was asked to pay Rs.200 as fine and Manikkam Rs.100. The Naattaamai ends the proceedings by saying, "It is you female chicks who ought to be humble and modest. A man may do a hundred things and still get away with it. You girls should consider what you are left with, in your bellies" (26) .

Bama is very careful in portraying the picture of a Dalit woman. She through her writings gives away a picturesque representation of gender discrimination meted out to them throughout the lives of. Bama analyses the psychological stress and strains. Her language is very different from other Indian women writers, she is more generous with the use of Tamil Dalit slogans. She addresses the women of village by using suffix Amma (mother) with their names. Bama unendingly uses Tamil words for the names of places, months, festivals, rituals, customs, utensils, ornaments, clothes, edibles, games, etc to the names of occupations, the way of addressing relatives, ghosts, spirits, etc.

The postcolonial area of her book is in its huge criticism of Indian Church. Bama questions the conversion happened in her grandmother's time. Only the Paraiyyas rejoiced in Christianity, persuaded by the missionaries offering them free education whereas the other Dalit communities preferred to remain Hindus. Bama is a critique of casteism within the church and church rules.

In India there is a ubiquity of caste hierarchy within sub castes of dalit community. In Sangati, the Catholic priests were also gender biased and treated the converted Dalit women as inferior. Bama used two modes of narration one: one is 'confessional' and the second one is, 'conventional'. And thus she goes deep up to the historical aspects of Dalit community.

Bama nego- feministicly voices out the grievances of Paraiyya women. Characters like Vellaiyamma patti and a small girl and the narrator herself, who learns from her grandmother which sets forth the evolution of the novel. In novel, many strong Dalit women had courage to break the handcuffs imposed on them by the authority. Bama has personally experienced the marginalisation. She sums up their situation in following lines:

> "Everywhere you look, you see blows and beatings, shame and humiliation… We have not been to school or learnt anything, we go about like slaves all our lives, from the day we are born till the day we die, as if we are blind, even though we have eyes."(8)

Sangati presents a positive identity to Dalit women focusing their inner strength and vigour. Bama also attracts our mind towards the education system of Dalit community. She gave the example of Pecchiamma, who belongs to Chakkili community, studied only up to fifth. Much of the girls in that community at those times did not even go to schools.

Through Sangati Bama holds a reflector up to the heart of Dalit women focusing their inner strength and robustness. She makes a plea for change and amelioration of the life of a Dalit women in a variety of fields including, sex, gender discrimination, equal opportunity in work force, education rights, etc. Bama becomes an all-knowing, all-wise, all-seeing narrator and a controlling agent of her story, who speaks out historical aspects of Dalit community through variety of characters, and it becomes the advancement of the novel.

Bama had a clear idea that no one is going to help the hopeless women in her community, it is up to the woman themselves to take their lives into their own hands and set out the action. Hard labour and vulnerability of Dalit women leads to a culture of violence, and this runs through the novel

The authors Patti, Vellaiyamma tells the narrator that Peys are analogous appendages and that nothing should be spoke loud after dark. Such stories not only reveal the popular superstitions and cultural beliefs of people in a region but also show gender discrimination. Peys are frightened of men and women becomes its prey easily and especially the ones belonging to the Dalit communities. Even they are taught that women are weak compared to men as women bleed during their periods and that too attracts the peys and makes women their preys. Bama realistically portrays the physical violence like murder, scourging and firing that the Dalit women face. She writes of the violent treatment of women by fathers, husbands and brothers, and the violent domestic quarrels which are carried on publicly, where rarely women fight back. As a thoroughgoing feminist, Bama explores the psychological stresses and strains which become a reason for the women's belief in their being possessed by spirits or peys.

> Bama uses aphorisms to show that even Dalit women are human beings: "if a man sees a terrified dog, he is bound to chase it. If we continue to be frightened, everyone will take advantage of us. If we stand up for ourselves without caring whether we die or survive, they'll creep away with their tails between their legs".

Sangati is not just an autobiography but a personal statement of an individual in segregation but also of the community on a whole. The narrative focuses on the various struggles and quest for identity of the self as well as for the world of Dalit women. What again makes Sangati special is its truthful portrayal of the double oppression that Dalit women in the novel are subjected to. The language is full of explicit sexual references. An apt example is the abuses thrown forcefully at Thaayi by her husband: You common whore, you, any passing loafer will come in support of you, you mother fucker's daughter. You'll go with ten men. (Sangati2009)

Another one is from a wife towards her husband: Go on, da, kick me, let's see you do it, da! Let's see if you are a real man you only know how to go for a woman's parts. Go and fight with a man who is equal and you'll see. You'll get your balls burnt for your pains. (Sangati 2009) The text is plentily filled with such kind of uncouth language and abuses made on one another and it shows the violence and irritability that the women of the Dalit community undergo and continued to exist in the mind of these Dalit women as an independent force. Bama analyses the fact that these people of the Dalit community do not get essential opportunities to speak out their minds in the outside world hence they express themselves in their own ways some in a pleasing manner while others in an arrogant manner. The men tend to shower their suppressed anger on their wives. Moreover Bama goes on to say that: "Lack of sleep is what makes women irritable and quarrelsome and the lack of pleasure and fulfilment in sexual relations is what tends to make them use terms of abuse with their body parts. Bama ceases to use the spoken and written styles of Tamil by breaking the rules of written grammar and spellings. "Bama says that man can humiliate woman many times, he can disrespect a woman, it

is very normal. In this partial double minded society woman has no right to speak out anything and this is acceptable to all". The theme of Sangati is subjugation to celebration. Bama through Sangati raises the issues related to patriarchy in a very heroic manner. Her book taunts the way patriarchy works with the Dalit women.

> Untouchability along with machismo mark of a women's body as a site for control and oppression. While narrating the death of her daughter, Patti says to the narrator, when a man is hitting a woman like that, can a woman go and pull him away? Even if the bystanders had tried to stop him, he would have shouted at all of them. "She is my wife: I can beat her and even kill her if I want. (Sangati 2009)

Women memoirs do not display laments, resentment or shame for oneself. The focus on minute peculiarities of women's lives and their daily chores brings women to the space of knowledge. While social institutions ignore these women, their story writings show the role that they play and the labour that they are destined to perform. Women are presented as wage earners as much as men are, working equally as men as agricultural and building-site labourers, but still earning less than men do, thereby highlighting Socialist-feminism. Yet the money that men earn is their own to spend as they please, whereas women bear the financial burdens of running the whole family, often even singly. They are constantly vulnerable to a lot of sexual harassment in the world of work. Within their community, the power rests with men as the caste-courts and churches are male led. Rules for sexual behaviour are brow-raisingly different for men and women.

There is another aspect of Dalit women which shows a vibrant side to their life. It is vigour and closeness to aphorisms, folklore and folk songs and folks and chants which lay before the readers the cultural homogeneity that prevails in these Dalit communities. While on one hand the lives of Dalit women are filled with turmoil but on the other hand, they find time for affairs in life like coming of age, wedding and even death.

The form of language that Bama uses not only aims at creating a distinct identity for the Dalit women among other members of the society but also different from that of Dalit men. While carving out an identity for the Dalit community, Bama compares Dalit women and children with the upper caste women and children comes to the conclusion that the marginalised are in a better position than those at the centre. In various descriptions of Dalit life one can trace the concept of racial exclusiveness running throughout the text.

In the paraiya community the practice at the time of marriage is to give a cash gift by the groom's family to take the girl and bear the overall expenses of marriage. Hence, Bama as well as other Dalit women point out that this better than the dowry system prevalent among the members of the upper caste. Although since the colonial times, racial discrimination has continued to exist however in Bama's Sangati we find a positive approach towards dark complexion.

Generally, the notion of a good society calls for the protection for women. But in this case, one can come to a false conclusion that Dalit world is not a good one as they are threatened both by men at home as well as by the landlords in the outside world. To become good in that case means to follow the life pattern of what is considered generally as good in this case it would be the life of the upper-castes. Bama criticises those Dalit women who tend to copy the women of upper caste as the colonised Indians tried to imitate the colonisers during those times. Bama subscribes to the idea of nativism and discards the idea of imitating the upper castes.

Spivak in 'Can the Subaltern Speak?'(1988) acknowledges the "epistemic violence" done upon Indian subalterns. She suggests that "any attempt from outside to rule out or rectify their condition by granting them collective speech will invariably make them encounter problems like that of a logo centric assumption of a cultural solidarity amongst heterogeneous people and a dependence upon western intellectuals to speak in favour of the subaltern condition rather than allowing them to speak for themselves".

As critics our goal must be to 'listen to the subaltern subject' and interpret what we hear without ascending to a position of dominance over that voice (Coronil 1994). Traditionally the academicians wants to know about the subaltern's experiences but not their own explanations of those experiences. Hooks argues

that according to the received view in Western knowledge a true explanation can only come from the expertise of the academic. The subordinated subject, gives up their knowledge for the use of the Western academic. Hooks describes the relationship between the academic and the subaltern subject:

> "No need to hear your voice when I can talk about you better than you can speak about yourself. No need to hear your voice. Only tell me about your pain. I want to know your story. And then I will tell it back to you in a new way. Tell it back to you in such a way that it has become mine, my own. Re-writing you I write myself anew. I am still author, authority. I am still colonizer the speaking subject and you are now at the centre of my talk (Hooks, 1990)".

Conclusion

Bama in Sangati shows the ability of the Dalit women to think and rethink and analyse situations for them. They are independent subjects in the process of realizing their value in society. The narrator of this novel finally becomes free from the tight hold of her limitations. She works and lives by herself. A close and critical reading of Sangati shows how Bama has given voice to the Dalit women but in doing so she does not actualize or materialise them as was the case regarding women during colonial times. Rather the Dalit woman becomes the subject and an agent who 'acts it out' (Spivak 1988). Whether the woman reprimand and leaves her husband, whether she changes her religion, the choice is hers irrespective of the fact whether it's for best or the worst. Bama does not portray a case of 'White men saving brown women from brown men' (Spivak 1988) but rather one of 'brown women saving themselves from brown men'. And in doing so it builds up the consciousness of Dalit women to tackle the ready-made stereotypes.

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Subaltern Subjectivities in the Corpus of Diasporic Literature: A Study of Amitava Ghosh's *The Circle of Reason* and V.S.Naipaul's *A Bend in the River*

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Abstract

Considered as a key movement in the field of postcolonial studies, the origin of Subaltern Studies can be traced back to the 1980s, when the term was first used by Ranajit Guha, who was the editor of three volumes of essays called Subaltern Studies: Writings on South AsianHistory and Society, published by the Oxford University Press in New Delhi. Initially, readings of Subaltern Studies began in India, in the form of book reviews; but, a distinctive school wasformed by 1986, the adherents of whose came to be known as "subalternists" or simply, "subalterns". The essence of Subaltern studies analyzes the "binary relationship" of the subaltern and ruling classes, by studying the interplay of dominance and subordination in colonial systems, the histories of which went undocumented for several reasons. On the other hand, Diaspora Studies, which is sometimes regarded as an offshoot of postcolonial studies, provides us with a broader platform upon which several questions related to political and epistemic domination, subalternity, race, gender, language and identity come and meet. The literature of the Indian diaspora constitutes an important part of burgeoning field of postcolonical literature, the quintessence of which is characterised by a penchant for "home" and finding the "roots". We also find how the immigrant writers of Indian origin love to sentimentalize the native landscape in a retrospective view, and a sense of nostalgia for their homeland always throbs in their memory. The themes on which these Diasporic writers have dwelled so far range from displacement from homeland to a feeling of loss, alienation and cultural identity. This paper seeks to unravel the subaltern subjectivities in the corpus of diasporic literature by taking into consideration two famous novels, viz. Amitav Ghose's The Circle of Reason and V.S.Naipaul's A Bend in the River.

Keywords: postcolonial studies, diaspora, subalternity, dislocation, cultural identity.

Introduction

Scholars have attempted numerous studies on the evolution of the historical and cultural aspects of society over the last few decades. Their studies have become the narratives which reflect the essence of life of the people living in the lower strata of society. This trend made *The New Shorter Oxford English Dictionary* include the word "history" in their 1993 edition, as a context for defining the concept of "subaltern". The word, from then onwards, came to be used in a different ways in history, ranging from its representation of the peasants class in the late-medieval English society and to denoting subordinate ranks in the military by the end of 16th century. And, it was by the 17th century that we find a few authors publishing novels and histories about military campaigns in India and America from a subaltern perspective. This was, again, followed by the depiction of the subaltern life provoked by The Great War, the records of which came up as memoirs and diaries. But, it was only after the end of Russian Revolution, that the word "subaltern" was first used by the Italian Marxist thinker Antonio Gramsci in a way to be able to express his views on the hegemonic dominance of the ruling classes over the subordinate masses in the previous two centuries. Since then, the term "subaltern" has been playing an important role in the domain of postcolonial studies. Later, it was in the 1980s that the term gained popularity with its extensive use by the Subaltern Studies Collective formed by Ranajit Guha. This group was comprised of some famous historians from South Asia, all of whom, under the supervision of Guha, turned towards the popular narratives of public history and memory to combat the

hegemonic dominance of what Guha terms as "elitism" by focusing on the process of examining, recovering, and accommodating the subdued agency of the underclass who went unattended for a long time.

The discipline of Subaltern Studies came up as a separate subject of study that seeks to analyse the binary relationship of the subaltern people and ruling classes, taking into account the interplay of dominance and subordination in colonial systems, the narratives of which went undocumented for several reasons. Therefore, the fractured identity and consciousness of the subaltern class in India represents the fragments of a colonized nation that was under the domination of the colonial power for a long period of time. In order to recuperate this subaltern subjectivity in a methodical manner, it requires an: "analytical and rhetorical liberation of Indian culture from its domination by the colonial archive and by modernity"(Ludden 12). Subaltern Studies provided us with an Indian subaltern voice, the essence of which is found in the deconstructive readings of several texts and oral histories in which ethnographic techniques are employed to bring out the Indianness of the cultural roots inherent in subaltern characters.

The word "diaspora" comes to us from the Greek translation of Hebrew Bible, and etymologically it means "dispersion", which points out to forced exile of the Jews in Babylon. But, over the decades, the word 'diaspora' has come to be used as a generic term, which still retains the same ontology although marked by a varied epistemology. In the present context, the word is used to include different categories of people like: "expatriates, expellees, political refugees, alien residents, immigrants and ethnic and racial minorities…*"* (Safran 83). In order words, it also signifies "any group living in displacement" (Clifford 310), the phenomenon of which marks: "a postmodern move to dislocate the logocentric and linear view of human affairs that connected and experiences to specific races and to origins…" (Mishra 3) Diasporic literature works within the framework of the postcolonialism as it takes into account several issues like marginalization, cultural oppression, racism, social inequality, dislocation and trauma faced by the diasporic people in the foreign lands. Diasporic writing deals with the two invariables of their experiences namely exile and homeland. Naturally, the writings of the immigrant diasporic writers are characterised by a vacillation between a temporal and spatial space as if they were writing in search of a homeland, as home remains a: "mythic place of desire in the diasporic imagination" (Brah 192).

The Circle of Reason

This is the first novel by Amitava Ghosh, who has internationalized Indian fiction, which has a profound impact upon the evolution of Indian English fiction that came up in the subsequent decade. It is written in the style of magic realism, which was popularized by the Columbian novelist Gabriel Garcia Marquez in her famous novel *Hundred Years of Solitude* (1967). It was another diasporic novelist Salman Rushdie, who used this technique in his famous postcolonial novel *Midnight's Children*. As the characteristic features of magic realism suggest, the novel abounds in "…the mingling and juxtaposition of the realistic and the fantastic or bizarre" (Cuddon 416-417) images set against a skillfully adjusted timeframe, which takes us backward to an incident only to come forward in the next moment. This retrospective mode of writing makes the noble all the more enthralling, making it a paradigm for the other writers to follow.

Ghosh's novel is a brilliant piece of experimentation with its form, content and language, and it also bears the hallmark of being a travel narrative interspersed by episodes that are steeped in historical, mythological and scientific elements. Apart from all these factors, his novel can also be judged from the standpoint of diasporic literature, the essence of which is also marked by the subaltern subjectivities of the protagonist. Ghosh's commitment to the theme of diaspora, in his penchant for demolishing the borders, is conspicuous in the way he has presented his themes and experimented with them in his novel. The novel chooses "weaving" as a diasporic activity, which transcends the national boundaries to unite global territories that has customarily been viewed and accepted as separate spheres. Even, the protagonist of the novel, Alu, takes up weaving at an early age from Shambhu Debnath, to become a master weaver, who takes all his

expertise to those places where he went after being falsely charged of being a terrorist. Thus, we find how weaving connects Alu's own world with the contrasting outer worlds.

The Circle of Reason has three parts, each of which is centered on the theory of gunas as postulated in the Hindu Upanishads and the *Bhagavad-gītā. The* three gunas as stated there are Sattva, Rajas, Tamas, the essence of which is originated from *prakṛti.* But, Ghosh reverses this customary spiritual sequence of the gunas in his novel in an attempt to refigure the standards once set by the European colonialism. From a postcolonial perspective, this inversion of the order of gunas in the process of naming the chapters is symbolic as it becomes a pivotal tool for Ghosh in questioning the European colonial principles that is responsible for creating a dichotomy between the logicality and reason of science and the tenet of religion. The initial part of the novel takes Alu from a village in Bengal to a mythical Gulf state town called al-Ghazira in the Middle East, to be followed with a cast of new characters like Professor Samuel, Zindi and Kulfi in the subsequent part, with bewildering turns and twists in the plot. The concluding part of the novel is set in a town called El Qued situated on the edge of Algerian Sahara, where Alu goes through a plethora of incidents, the essence of which finally brings him on to the path of self-realization, and he finally sets off for his homeland, making his journey altogether a complete circle.

The first part of the book, titled "Sattva: Reason," not only highlights the obsession of Alu's uncle Balaram with phrenology, but also contains a number of incidental observations on Indian migrations, thus creating a strand of diasporic ethos. From this part, we come to know about the existence of a subaltern class located in a refugee village in Lalpukur in Bengal, where the plot of the story is predominantly set. It is this very underprivileged class that the protagonist of the novel Alu, alias Nachiketa Bose, belongs to.

The protagonist is nicknamed as Alu (Potato) by Bolai-da, who was an owner of bicycle repair shop, for the abnormally big size of his head. Ghosh's ploy of using a symbolic name like 'Alu' fulfills his aim at pointing out to the aftereffect of European colonization, as a result of which cultivation of potato started in India at the dawn of the seventeenth century. At the same time, the word "Alu" also has another connotation in that it is used by Ghosh as a means for finding the roots, which, in turn, can be associated with the tenet of diasporic consciousness.

The first part of the novel also tells us about a bomb explosion in the village of Lalpukur, in the incident of which Alu was falsely accused of being a terrorist. A vivid account of the incident is reported by Jyoti Das, the Assistant Superintendent of Police, in which he says that most of the villagers of Lalpukur died, but: "one got away – there was a corpse missing. We managed to trace him to Calcutta. He was hiding with one of his uncle's associates" (Ghosh 153). Here, we can see how Alu is described as a corpse after he survives the explosion. So,Alu is described both as a living and dead entity from the very first part of the novel, the fact of which is perhaps a stark anticipation of the events that follow in latter part of the story.

After he survives the explosion and is charged for being a terrorist, Alu flees his village and finds his way through Calcutta to Goa first, and boards a trawler that takes him through the Persian Gulf to al-Ghazira in North Africa. This can be seen to be an attempt to merge boundaries and connect two continents with a deep ethos of diasporic sentiments on the part of the author. The journey of Alu from his village to all the way to Ai-Gazira is marked by a constant chase by the police, leaving him in a state of far-from-normal. Alu, here, becomes a metaphor for life itself. He becomes a mouthpiece through whom Ghosh depicts the pangs of rootlessness of modern civilization. The description of Alu's mystifying journey is reminiscent of the way Marquez and Rushdie have used magic realism in their novels.

Ghosh's sincere attempt at presenting the diasporic activity of weaving secures a prominent place in his stand against the "scientific reason" promulgated by Western thoughts. The novel abounds in both literal and metaphorical descriptions of Alu's apprenticeship as a weaver under the guidance of Shambhu Debnath, who mastered the art of weaving from the Boshaks of Tangail family back in Bangladesh, and Ghosh makes a venture into making weaving a multifaceted, diverse post-colonial activity through his mouthpiece Alu.

Unlike the stringent rules in Balaram's world of logic and reason, the field of weaving creates a lenient space in itself, the essence of which is put by Balaram when he equates weaving with reason: "which makes the world mad and makes it human". (Ghosh 58). Therefore, the art weaving come to be a skillful technique of interconnecting multiple and diverse realities by presenting them together in a meaningful way. And, both literally and metaphorically, this activity of weaving happens to be one of the dominant modalities of the post-modern thought. Michael Ryan has asserted that a text is comprised of the "complex weave of threads which constitute it" and, further, that "consciousness itself is a text, or a weave of many strands" (Ryan 165).

In *The Circle of Reason*, when Alu finishes his apprenticeship to become a weaver, Shombhu Debnath lets the door open for him: "The world is now your challenge. Look around you and see if your loom can encompass it." (Ghosh 80) Therefore, weaving plays a pivotal role in the novel as it not only connects continents with its shared history, hopes and anguish, but also become a symbol for the creator as Kathryn Kruger wonderfully puts it:

> "Weaving has long been a metaphor for the creation of something other than cloth, whether a story, a plot, or a world. Hence, it follows that the weaver is a natural metaphor for the Creator, and just as a cloth can be woven and thus a world created, so can it be unraveled. Hence, this creator has the power to destroy" (23).

The despair and rootlessness that comes along with a diasporic feeling is also visible in the other characters and in the different situations they face in their lives. The novel also abounds in instances that point out to Ghosh's concern for the subaltern people like Zindi, Kulfi, Karthamma and the immigrants on the boat of Mariamman. Ghosh also traces an Indian subaltern labour class working in the oil exploration ventures in the Arabian Peninsula and the Persian Gulf. He admits how those people were turned into mere tools for capitalism as: "they were brought as weapons, to divide the Ghaziris from themselves and the world of sanity; to turn them into buffoons for the world to laugh at". (Ghosh 261).

In al-Ghazira, Alu starts working in the construction industry in order to earn some money for buying a sewing machine. The building in which Alu works suddenly collapses on him one day, but, fortunately, he is saved because two sewing machines bore the brunt of the rubble. Alu's survival keeps open the all the hopes of the subaltern class trapped in a diasporic dilemma as his friends were taken aback when they found him alive:

> "We had to stand there and stare at this man, hardly more than a boy, buried aliven under a hill of rubble, with death barely an inch from his chest, and miraculously still alive. All we could do was marvel; all of us, we marveled, for there was not a man amongst us who had seen a thing like that before" (Ghosh 241).

Finally, Alu starts another journey through the travails of his misfortune by escaping al-Ghazira and arriving in El Oued in the Algerian Sahara. Here we find how Zindi and Kulfi come across a dynamic character of Dr. Verma who spares some time with the small community of immigrants present there, in an effort to keep the Indian traditions alive among them. Dr. Verma, too, becomes a representative for Ghosh, through whom he not only traces the diasporic concerns for that community, but also addresses them.

The last part of the book, entitled "Tamas: Death" records the complete metamorphosis of the character of Alu. The death of Kulfi coincides with the death of the degenerated sattva, and we remain a witness to the transformation of reason itself through the cycle of death. Alu's transformation comes in the form of his shaven head, which keeps Zindi bewildered. Holding the box of ashes of Kulfi, Alu tells her: "Mrs. Verma gave it to me to take back. She said it would give me a good reason to go home" (Ghosh 418). Alu, with his altered sattva, gets united with his diasporic soul, who longs for returning to the space from where the journey of the narrative started, implying his diasporic penchant for "home".

Ghosh is sometimes found to be Tolstoyan in both his concern for and treatment with the realities of life. This places him on to another path as a writer, who creates room in his narrative, in the space of which

his reader learns the craft of weaving himself. The character of Alu is found to be alarmingly silent and passive after his arrival in the village of Lalpukur at the beginning of the story. But, gradually, he becomes more active once he takes up the apprenticeship of weaving under the tutelage of Shombhu Debnath. This creates a new sworld for Alu who gets the chance to forsake the vision that was mainly shaped by the scientific orientation and obsessive thinking of his uncle Balaram. This gradual transformation of Alu is facilitated when he undergoes a plethora of trials and tribulations in his life, which makes him able to create a "voice" of his own, which, ultimately, becomes a symbol for the voice of the subaltern agency and diasporic concern in Ghosh's *The Circle of Reason*.

A Bend in the River

V.S.Naipaul's pathbreaking postcolonical novel *A Bend in the River* records the traumatic experiences of the diasporic communities based in a country Zaire, which now falls under the aegis of the Democratic Republic of Congo in Africa. The timespan of the novel can be traced back to the late 1960s and 1970s, a period marked by vehement tribal war, which sought to bring liberation for Africa. Naturally, the picture that Naipaul draws follows the features of a dystopian novel as the grim face of the country is characterised by chaos, violence, ignorance, dislocation and poverty, which, altogether, binds them to make it an organic whole that typically symbolises the picture of a colonized country. Naturally, the plot of the story is symptomatic of many post-colonial themes like Eurocentrism, exile, displacement, cultural disintegration, neo-colonialism and the like. The novel investigates not only the vulnerability of the immigrants in the face of decolonization, but also brings out their subaltern subjectivities in a diasporic world. Naturally, the characters we come across suffer from a severe identity crisis propelled by a cultural and geographical alienation, the fact of which is inextricably connected with the diversity of location. Naipaul, being an expatriate writer himself, merges with them to bring out the stark irony related to the diasporic problem of defining identity and finding and determining one's location. Other homogenous concepts like diaspora belonging, alienation diaspora, exile, dislocation and displacement also crop up through Naipaul's writing. As, we have seen in his other novels, the word "home" comes to serve as his central motif, as the connotation of "home" definitely helps shape one's identity, out of which people are prone to creating a conception of home based on their actual and symbolic "experiences of home" (Blunt & Dowling 256). Home has profound psychological implications in the corpus of diasporic studies, the matter of which sometimes tend to be paradoxical and complex.

The word "home" evokes in many of us a feeling of security, love and stability, while in many others it bears a negative connotation, which awakens feelings of fear, violence and alienation. Naturally, home, primarily, is a location, to which people associate themselves to different kinds of emotions. Therefore, different feelings related to home are strongly spatial, making home a sphere of "spatial imaginary" (Blunt & Dowling 2). Now, the customary sense of belonging associated with home brings in a sense of stability, a feeling thwarted by the difficult experiences brought on by migration and exile. Naturally, the word "home" no longer remains a tangible reality, but becomes a construct, which, irrevocably, creates a strong sense of dilemma in the minds of these immigrant people. It is this dilemma that is conspicuously reflected in the works of V.S.Naipaul.

Naipaul's *A Bend in the River* seeks to discover the rootlessness, dislocation and trauma from the perspective of a subaltern subjectivity in a postcolonial world like Africa. For this purpose, Naipaul chooses Salim, a young Indian Muslim shopkeeper living in an isolated village at "a bend in the river", as his mouthpiece. He hails from a family of Indian descent who has lived on the East African coast for generations. He is restless, edgy, and almost deliberately passive not only to the complex web of things that occur around him in Africa, but also to his life, to his sexuality and to both his past and future. As the novel unfolds, we come to discover how Salim gradually yields to the events and conditions that start defining his life. The enigmatic movement of the story gets us submerged in it, and we are tacitly held by the reality of his time and place. And by doing so, we are also able to explore the facet of alienation in relation to the postcolonial

concepts of displacement, migration, otherness and diaspora, that Naipaul's cultural critique and historical observations in this novel point us to.

Apart from the diasporic traits in Salim, we also come across several other characters who belong to different ethnic groups, having their ancestral roots in Asia and Europe. They are either expatriates or people of mixed ancestry, to whom the pangs of dislocation and separation looms large. Naturally, Naipaul has used them to bring out and elaborate on the existential dilemma of the diasporic people as a whole. According to Bhabha:

> The regulation and negotiation of those spaces that are continually, contingently, 'opening out', remaking the boundaries, exposing the limits of any claim to a singular or autonomous sign of differences where difference is neither one nor the other but something else besides that emerges in-between the claims of the past and the needs of the present. (219)

Taking several issues like the cultural independence of Africa and Europe, and the influence of ideology and ethnicity on one's identity, the novel opens with a paradox, which proclaims that the world is: "what it is; men who are nothing who allow themselves to become nothing, have no place in it" (Naipaul 03).

The protagonist of the novel Salim, like the author himself, is born into exile, too, and feels separated from his Indian ancestry. This pang of diasporic alienation is reflected when he complains:

> We simply lived; we did what was expected of us, what we had seen in the previous generations do. We never asked why, we never recorded. We felt in our bones that we were a very old people but we seemed to have no means of gauging the passing of time. Neither my father nor grandfather could put dates to their stories. Not because they had forgotten or were confused; the past was simply the past. (Naipaul 11)

The deep longing of Salim for tracing his roots is found almost at the beginning of the novel when he criticizes his ancestors for not keeping the historical record of their life and important events in Africa. Thus, Africa provides Naipaul with a setting through which he is able to vent out the dilemma of belongingness to the host country, which transforms Salim into an expatriate with a feeling of a typical subaltern. This is reflected when Salim says:

> Africa was my home, had been the home of my family for centuries. But we came from the east coast, and that made the difference. The coast was not truly African. It was an Arab-Indian- Persian-Portuguese place, and we who lived there were really people of the Indian Ocean. True Africa was at our back. Many miles of scrub or desert separated us from the up-country people; we looked east to the lands, with which we traded— Arabia, India, Persia. These were also the lands of our ancestors. (Naipaul 10-11)

Naipaul also focuses on some other prime issues related to Africa, like the consequence of civil war in the region, the mind-boggling issue of power shift and a rift in the relationship of the blacks and whites in the novel. Naturally, Salim feels helpless in the face of all these crises and develops a sense of being outcast, the characteristic of which can be linked to the diasporic paradigm. But, in spite of all these issues and his sense of belonging to Africa, we can, nonetheless, link the ancestral roots of Salim to India, when he says:

> We were a special group. We were distinct from the Arabs and other Muslims of the coast; in our customs and attitudes we were closer at the Hindus of North-Western India, from which we had originally come (Naipaul 11)

But, at the same time, Salim suffers from a loss of a cultural identity, which is definitely brought on by the curse of colonialism. Naturally, he develops ennui towards the African culture and remains detached from it. This detachment gradually confines him to his own space, which not only makes him aloof from his family and the community he belongs to, but also testifies to the ethos of diasporic feeling:

> So from an early age I developed the habit of looking, detaching myself from a familiar scene and trying to consider it as from a distance. It was from this habit of looking that the idea came to me

> that as a community we had fallen behind. And that was the beginning of my insecurity". (Naipaul 15-16).

Being an expatriate writer himself, we can well understand how meticulously and luminously Naipaul weaves the fractured feelings of diaspora through his mouthpiece Salim. Naipaul places him as an emblem for insecurity and helplessness of the Indian diaspora in Africa, following the end of colonial regime in that place. This sense of uncertainty, as Salim puts, can be linked to a racial difference prevalent in the veins of postcolonial Africa, which can be juxtaposed with his sense of loss that grew out of any proper affiliation to a religious faith. These feelings, altogether, filled his character with a shade of pessimism, the strand of which can also be related to his existential crisis in a larger context. This is reflected when he says:

> My own pessimism and my insecurity was a more terrestrial affair. I was without the religious sense of my family. The insecurity I felt was due to my lack of true religion, and was like the small change of the exalted pessimism of our faith, the pessimism that can drive men on to do wonders. (Naipaul 18)

But, Naipaul is always sympathetic towards his Indian fraternity who always remains threatened by the problems of African nationalism and political disorder. This is echoed in another form when Salim gets harassed by the natives due to his Indian-African lineage. This becomes another diasporic concern for the writers like Rushdie who always seem to merge themselves with the crisis of the protagonist. At the same time, Salim feels disappointed at his shared tastes and values of his community, the bitter fact of which leaves him become a self-alienated particularity in his own community. He vents out his isolation when he says:

> I had to break away from our family compound and our community. To stay with my community, to pretend that I had simply to travel along with them, was to be taken with them to destruction. I could be master of my fate only if I stood alone. (Naipaul 20)

As we move on, we find how Salim splits the African world, each of which is characterised by its polarities. The first world replicates the life that Salim shares with other
expatriates like Metty, Shoba and Mahesh in a shabby town. They are, altogether, isolated from the other half of the country which represented the life in the Domain, and their own world is the only place which brings out their subaltern subjectivities against the backdrop of a diasporic paradigm. He accentuates their helplessness by comparing their condition to that
of ants, when he says:

> We were simple men with civilizations but without other homes. Whenever we were allowed to, we did the complicated things we had to do, like the ants. We had the occasional comfort of reward, but in good times or bad we lived with the knowledge that we were expendable, that our labour might at any moment go to waste, that we ourselves might be smashed up; and that others would replace us. (Naipaul 86)

Their sense of loss and helplessness is substantiated by the author's discerning use of the terms like "waste", "smashed up" and 'replace" which conjure up the images of rootlessness andpowerlessness of the people Salim represents in the teeth of catastrophes brought on by another civil war. Now, by drawing a comparison between these two sets of worlds, Naipaul leaves the reader to a profoundly grave question as to which space typifies the real Africa. This question leaves Salim bewildered, too, which is resonated when he says:

> The Domain was a hoax. But at the same time it was real, because it was full of serious men (and a few women). Was there a truth outside men? Didn't men make the truth for themselves? Everything men did or made became real. So I moved between the Domain and the town. It was always reassuring to return to the town I knew, to get away from that Africa of words and ideas as it existed on the Domain (and from which, often, Africans were physically absent). (Naipaul 125)

The dichotomy between those two worlds over which we find Salim to ruminate is established on a binary opposition between a theorized version of Africa, represented by the so-called colonial and bourgeois-nationalist elites; and another Africa, which speaks of the reality of everyday life and is epitomized by the subaltern and diasporic group of people represented by Salim. Naturally, the ideas and theories associated with the Domain turn out to be ineffective and irrelevant as they are not able to address the concerns of the subaltern voices. As a consequence, we find a discordance between these two groups, symbolized by their spatial disjunction, the unrest of which is manifested in the occasional uprisings in that place. Salim stands out to be the archetypal representative of the subaltern group living in the shabby town, which is ruled by: "the politics of the people" (Guha 40).

Conclusion

Ghosh's *The Circle of Reason* is a brilliant example of a postcolonial fiction that takes into the account the subaltern subjectivities of the character of Alu and a few like others in an attempt to bring out the reality of the representation of Indian culture, the migration of individuals from the Indian sub-continent, and the clashes of cultures and histories in dislocated settings of the post-colonial modern world. Diasporic issues like migration and exile are as much a fragment of his own personal story as they seem to be for the characters he constructs in his text. Ghosh has effectively synthesized his diasporic experiences into the heart of his novel by adopting a literary strategy which, for him, sustains some of the overwhelmingly difficult aspects of real life.

The diasporic characters in Naipaul's writings are depicted as being deprived of man's essential needs of independence and freedom and having restrictive lives because of the politically unstable situation. *A Bend in the River* displays an acute awareness of transitionalcomplexities of belonging and identity entailed in the diasporic experience. It turns the reader's attention to the underprivileged diasporic being like Salim, and those who find themselves trapped in the midst of a global space to which they cannot relate. It is not the attachment to home that concerns the diasporic characters in Naipaul's novel, but rather the dramatic loss of home and the desire to be at home. From that perspective, *A Bend in the River* becomes a manifesto for understanding the subaltern subjectivities of diasporic identities like Salim against the backdrop of a cosmopolitan world.

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Domestic Terrorism in Mahesh Dattani's Play *Bravely Faught the Queen*

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Abstract

Terrorism means illegal force against people or property in a country. It is done in the complete conscious of a person. Terrorism is different from violence. Because violence is little sense compared with terrorism. The use of physical force to hurt the feeling, injure the body or damage the property at the instance of emotion is called violence but terrorism happens with the deliberate knowledge of the person. Domestic terrorism means a male for his selfish cause in his family does injustice to woman with pre-planning. If a man in a family does injustice against woman at the time of emotion, it is called domestic violence. Thus, the paper decodes the chosen ideology from the play.

Keywords: Domestic Terrorism, Mahesh Dattani, *Bravely Faught the Queen*

Terrorism means a brutal illegal force against people or property in a country. It is done in the complete consciousness of a person. Terrorism is different from the act of violence because violence is little sense compared with most gruesome terrorism. The use of physical force to attack or hurt the feeling, injure the body or damage the property is called violence but terrorism happens with the deliberate knowledge of the person; trying to destroy the person or property. Domestic terrorism, in the sense of the play means a male for his selfish cause in his family does injustice to woman with pre-planning schemes. Thus, the paper dsciphers the chosen ideology from the play "Bravely Fought the Queen".

Mahesh Dattani, a modern Indian writer, deals with problem and injustice against women. One of his plays, "Bravely Fought the Queen" portrays domestic terrorism in the Indian family system. All women characters in the play have been suffered from male chauvinistic community with preplanning deeds. Dolly, Alka and their mother, Baa and Daksha are all women characters victims in the hands of men.

First, Dolly is the heroine of the play. Her husband is Jitten who has all bad qualities. He beats Dolly and uses her only for her sexual appetite. Dolly's sister is Alka and is married to Jitten's brother Nitten. He is different from Jitten. At the same time he is impotent and has homosexual affair with Praful, brother of both Dolly and Alka. For his selfish cause Praful planned to marry his sister Alka to impotent Nitten. Then only he can continue his affair with Nitten. Alka always feels depressed. Yet she is disciplined. Though she gets a chance, she never mistakes. One may know her chastity through the following dialogues:

No-o! I can't! Sits on the sofa, crying.) Praful, your sister is good. She's good. (263)

But to control her sexual appitite she is drowned into wine at night. The two heroines Dolly and Alka have contrasting qualities. Dolly is dull and boring but compassionate and amicable, while Alka is energetic, talkative, confident and independent in her actions.

The title Queen suggests the historical heroine Jhansi Rani, Laxmibai. She fought against British an died for freedom. Similarly in this play all women characters except Lalitha, has fought bravely against their agonies. They never chose for suicide to escape from their miseries.

Dolly is always lonely and her loneliness and depression make her introvert. She is not interested in meeting people in social parties. She has responsibilities to live. It is her duty to help her mother in law, Baa because she has stock and cannot get up with the help of others and her lame daughter Daksha, she has weak

bones and cerebral palsy. She is in some institution looking after such children. To hide her sorrow she tells a lie to people that Daksha is studying in Ooty school. In this play the writes quotes:

Which one? Blue Mountain? My cousin's son is studying there! (239)

Dolly answers to Lalitha about her daughter:

No. Not Blue Mountain. The other one. (Resumes filing her nails). (239)

Dolly's next duty is to help her mother in law, Baa. If she needs anything, she rings a bell. Dolly leads her life by full of service and sacrifice for her mother in law and daughter. Though she never enjoys anything in her life she is successfully running her life.

Her sister Alka is different from Dolly. She tries to fling herself out in company and drowns her sorrow in drink while Dolly sinks into herself. Alka loses control over her speech and behaviour. Both are unhappy and each thinks that she is more miserable than the other. The fact is that the two are doomed to die in gloom.

Another pathetic one is their mother in law, Baa. She belonged to a wealthy family. But her married life was unhappy. Her husband was a cruel man. He ill—treated her. She is a singer but her husband did not like her singing. So she stopped it. She has been suffered a lot by her husband's violent behaviour. He was doing nothing and spending Baa's money. Despite that he was behaving violently with Baa. Her sons Jitten and Nitten also donot love her. She has inherited huge property. So the two sons are waiting for her death getting her property. But she decides to give all her property to her lame granddaughter, Daksha.

At last the pathetic unknown character is the mother of Dolly, Alka and Praful. She is unknowingly married to already married man. After the three children her husband deserted her to live with his former wife. She is victim of man's debauchery. She was left alone to fend for herself and her three children. Throughout her life she struggles to keep herself and her children alive under the stigma for no faults of her. Her tragedy is different from that of Dolly, Alka and Baa.

Thus, all of them are equally the victims of selfish and insensitive husbands in a man – ruled world. Every character is braver than the Queen of Jhansi, Laxmibai. The Queen fought and died in the heat of battle. Courage of hot blood is not as grand as the courage of cold blood. All women characters suffer throughout their life with fortitude. No one knows or sings about in absolute obscurity. Suicide would be more pleasant option to the kind of life they live. But they prefer to fight until they die for the wellbeing of their children. Such tragic tales are never sung by the bards. Women in India are more or less such sufferers. Mahesh Dattani thus pictures the women even in so called modern India have been suffered in the hands male chauvinistic fellows beautifully in the play "Bravely Fought the Queen".

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Patriarchy in Indian Marriages in Perspective of Ashapurna Debi's *"Matchbox"*

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Abstract

The concept of marriage in Indian families is always considered as sacred. However, many times it leaves many, wondering what is sacred in it, expect a ritual. It is still believed that marriages are made in heaven; however there is a span increase in the number of divorce rates over the years. Marriage is an institution in society, and is considered as most important in one's life, especially for women as if one's existence is void and has no value if they remained unmarried. Marriages in India are not seen as just another life event, instead they are regarded as a rite of passage, the ideal way to live a life and enjoy romantic relationships in socially accepted way. While the concept of marriage has now evolved to accommodate unity by choice, our country still continues to perpetuate deep injustice in the name of marriage as a holy institution. Patriarchy runs so deep in Indian marriages that every decision is made by men for their wives. Women are literally treated as servants and they aren't supposed to have a voice of their own. In Ashapurna Debi's Matchbox where women are compared to matchbox, we could witness an unhealthy relationship. Nomita the central character of the story is a girl from poor family who has been married to a rich man Ajit, lonely because of her beauty. Throughout the story we could see the sufferings of Nomita, as a wife and also as a daughter in law. Even though Nomita wants to make protest against her husband who doesn't care for her and her widowed mother, she keeps calm because the entire village knows Nomita is a queen and her husband is high minded, large hearted. Even though she has the power to set off anything like a matchbox she keeps quiet to keep her husband's colourfulness in front of others.

Keywords: Marriage as an institution, Patriarchy, Women empowerment

Marriage is an institution in society and is considered the most important in one's life especially for a woman as if one's existence is void and has no value if they don't get married. It has always been an unavoidable and inevitable stage of life. And depending on the societies, it has rules of prescribed age limit as to when one should get married. For many families, it is more like a social necessity and pride to get married, giving how big the wedding is and to the groom's family rather than the feeling of the couple. And for the middle class and the lower class sections it is more of a release of burden and responsibility. Women are still forced into marriage for social and economic security. Marriage for women is just another form of intersection. Most of the women's family get lured who in turn, lure their daughters in a strategic marriage alliance hoping that it's their gut feeling getting her married to the best of the families that they have come across. And when a man turns out incompatible with the woman after marriage, they simply expect the women to adjust and look at it her destiny, which cannot be changed in any healthy relationship. Compromises are inexorable, but it is also important to make sure that these adjustments and compromises do not affect one's individuality. And often it is the women who make compromises in male dominated households as they are the only one made liable for the balance in the relationships. Women are taken for granted and usually, they are the one who face the brunt of the men's anger of frustration caused at work or any kind of personal matters.

In patriarchal society both boys and girls take their identity from their father. But while the son is recognized as the permanent member of the family, the girls are more likely viewed as a transferable element of this unit to husband's family. This also influences inheritance and resource distribution among family. The land and property are usually inherited by male successors and transmitted through them to the next

generation. According to the legal traditional practise a daughter has only rights of maintaining of the land during her life in a family. As soon as she got married her right to land use are dismissed and taken back to family unit. Only a son has the right to property and land at birth. Women position in patriarchal India is reduced to good daughter, good wives and mothers. Women hood and mother hood are commonly accepted as key roles for women in an Indian society not to pursue any different profession. Especially this once required by higher education or specialised trainings, which make them less focus on main household duties.

Patriarchal system in Indian society also means that the family unit is based in the joint household structure, where only one male is a head of house. Usually this role does belong to a father. He does make choices in terms of marriage alliance, of both daughters and sons, decision about buying or selling properties and maintaining family property, day to day life. In terms of domestic arrangement the elder woman in a family chain. In addition, a patrilocal character of the Indian family means that a married couple will be living in husband's father's house or in close distance to a natal home. And because an inheritance is traced through man, not a woman, the whole family sets are related to males who live together and share a property. As a consequence of male dominated role in a family and kinship system women are treated as less important tool in a kin, and often an easy disposable member, simply replaceable by new brides. For example, in cases where a woman is childless common practise for the husband is to send her back to her maternal family and replace by a new wife. The daughter situation is much more difficult. As daughter's position is concerned, their residence in the father house, household is temporary and they do not have rights to family assets. Especially as girls, husband's family treats her as an outsider who is descended from some patriarchal kin. Interesting enough, with age and giving birth to a son, a woman can gain better setup inside the household, but she will always be perceive as an outsider. The degree of patriarchy varies from one relationship to another and one family to another family. And in present day, patriarchy in marriage still continues in new shades. As soon as the strategic marriage alliance is set, the women and her family are obligated to fulfil all the expectations and desires of the man's family. And the woman should be an "ideal wife", material to get accepted by the man, his family, his relatives, his friends, his neighbours and his community. Unlike the past, these may not be evident, but it is still present in those subtle forms where the girl is expected to behave according to the in-laws and the prescriptions of the society.

Generally, this confine not to the woman alone but also to her parents. The respect between two people or two families works well if it is mutual, but here the initiation is expected by the woman's parents. In the name of traditions and cultures, the woman and her family are made to abide by certain rules according to the community. One classic example is dowry, which is widely spread in the rural as well as urban areas alike. But when one looks at the so called modern families, dowry is sought through indirect means. The bride's family is not asked for dowry, but if they don't give they are portrayed as negatively and questioned about their love for their daughter. It act as a force for certain families and results in physical as well as mental abuse and death. It doesn't end there, be it a festival or important occasions and family get together the woman's family is still obligated to the man's family in many cultures. To keep their daughter's life safe her family is forced to give whatever needed for the grooms family.

Being independent and making their own decisions seems like a goal for women achieve after marriage. But she doesn't have the liberty to make decisions alone. In families and marriage patriarchy is reflected in subtle ways like the first person who is expected to help in the household chores is the daughter-in- law. The control on the whether the daughter- in- law should be employed or not, of yes, the choice of her profession lies within the hands of her husband and in- laws.

Many families still practice another form of patriarchy in terms of food and dining. The best food goes to the men in the family, and the women are expected to eat the left over. In some cases, women themselves consider husbands and children as their only world and don't care about their personal health. In terms of social interactions too there are instances where the women were not allowed to talk to their

neighbours just because the husband or his family doesn't like it. Most of the women are forced in to marriage either emotionally or by deep rooted "right-age", notions are constructed by society women are given away and is passed like a property from one man to another and one family to another. They are expected to instantly transform from a simple girl to matured, multi tasking woman, who is responsible for the happiness of a whole new family filled with many strangers. Women are told that they no longer belong to the family where they were born from the very next minute of marriage. Marriage from the emancipated women's point of view could be a modern form of slavery due to the pre ordained futures. There are patriarchal factors which ensure that women should move in to their husband's house after marriage. While the women are often judged mainly by their looks and meekness; men in contrast are deemed worthy by their bank balance. The innocuous division of labour underscore the complexities, that marriage is transaction where human agency has lose their very self in bargain.

Thus, the marriage becomes a game of compromise, where the intersections of patriarchy and gerontocracy often had mantle. Unfortunately, what one notices is the fact that often women legitimize patriarchy in their preferences for the groom in the terms of the one who earns. No one clearly prefers inequality at least in their personal life. Consequently, these power relations are handled down to generations. In Ashapurna Debi's (a famous Bengali writer) story *"Matchbox"* we could witness this same patriarchal overpowering and exploitation. Nomita is the central character in the story. The story revolves around a small incident in Nomita's life and her reaction to it and both immediate and subsequent. The author tries to delve deep into the issue of empowering of women through this character.

Nomita is from a poor family. She is married to Ajit, who is from a wealthy joint family. She is young and beautiful. In fact, the author says that her mother was able to marry her off to this wealthy family on the strength of her looks alone. Ajit, Nomita's husband has the habit of opening and reading the letters addressed to Nomita. Often they are from her own mother seeking financial help. Ajit has only contempt for her. One day Nomita discovers a letter in Ajit's pocket. She is sure that he has hidden it from her on purpose. She questions him and quarrel breaks. Ajit doesn't pay any attention for her anger. Ajit remains adamant and sticks to his guns. Nomita is provoked when Ajit exploits her helplessness. At her anger Ajit replies her that he will do whatever he need and what else can she do. This shows the over power of men over women. As she is pushed in to the limits she explodes, she takes a matchbox and sets fire to her saree and this made Ajit little afraid. Not only her husband but also the other family members treat her very badly. They pinch her with sharp words even the small members of the house also used to judge her. Nomita's helplessness is primary due to her financial dependence on Ajit. If she had education and employment she would be much more confident. But even now she has enough courage to confront Ajit. Nomita has a great love for her old widowed mother. She is aware of her poverty and wants to help her. In the face of the insults from Ajit she temporary thinks about telling her mother not to except any help from her, but she cannot do that to her old widowed mother.

She is also a clever girl who tries different ways to get the better of Ajit, she tries anger, taking offence, reproaches, shaming and sarcasm. But nothing work with Ajit. She is aware that he is challenging her dignity and self respect. Even though Ajit behave very rudely to her and her mother, Nomita doesn't want to show her husband's real cruel face to the society, because she knew that her villagers have thought that Nomita is leading a royal life as a queen and Ajit, large minded, light hearted person, so not to break this colourful shells she keep calm. Their quarrel stood in between the four walls of their bedroom on the third floor of the house. And as she doesn't want to make their personal issues public, she keep silence and pretend to be a good wife and good daughter- in- law.

In the story Ashapurna Debi compares women to matchboxes. Even though they have enough gun powder to set a hundred Lanka aflame, they sit around meek and innocent in the kitchen, in the pantry and even in the bedroom. Women are also the same way, even though they have materials to set off many ragging

fires, they never flare up and burn away the mask of men's high mindedness. They don't burn away their own colourful shells. That is why they leave them scattered so carelessly in the kitchen in the pantry in the bedroom here there anywhere. Quiet without fear, they put them in their pockets too. Nomita's story and life can be related to many women who have married to rich family from poor families, there they are forced to suffer everything and doesn't have the right to raise their voice against any atrocities or to question them. Many considered a wife or a daughter in law is someone who is assigned for household works like, cleaning, washing, takes care of children and the other member cooking. She even has the right to decide to what to cook it all lies in the hands of her husband or in laws. The only duty assigned for her is to do whatever they order.

In my personal opinion, to a certain extent women are the one who are wholly responsible for their fate, if they raise their voice against these atrocities no will show courage to torture them. Most of them are worried of the society and they are tamed to behave in this way obedient, oppressed and they also have a thought that, if they go beyond the margins their womenliness will be lost. It's not their thought lone but the way they are taught off. This thoughts should be changed women should come to the front stage of the society where she can express her views liberally and she should also posses the courage to question any who makes her to suffer. Women are not born to suffer they are also a human who have their own interests, opinion, views about their life. It is unnecessary to consider or create a barrier between men and women they both should be treated equally because they both have came from the womb of a mother. So as a man a woman also has the right to enjoy her life in the world freely without any kinds of restrictions.

Every one's attitude towards women should change they should understand that women are not for doing only for household work or taking care of family, she have her own vision and aims for her future, that should not be bind in the four walls of the house let her to fly upon to chase her dreams. If a women wants to achieve her dream the contribution wants to given by her family especially her husband. If her partner supports her she will soon reach to her goal. Helping her in some household works, taking care of children all can less her burden in the house and be able to work or study. And rather than teasing or questioning her give her a space to exhibit her abilities.There is mainly a bias towards men their superiority in marital relationships, while women ought to be respected, protected and kept happy by their husbands their happiness being vital for the prosperity of the family. Where as a girl child is supposed to remain in the custody of her parents, after marriage she becomes the responsibility of her husband, who is supposed to take care of her and keep her in his custody. In certain parts of Indian society women are conditioned from birth to be subservient not only to their future husbands, but also to the females in the family especially their mother in law. Accordingly the surrounding society mandates a woman's obedience to her husband and her in laws. Any kind of disobedience would bring disgrace both to her and her originating family, and might lead to the women being ostracized and neglected by her own very family from her own home.

Parents find marriage as only option to provide safe life to their daughters indicating the increasing importance of marriage in Indian society. Thus marriage in India is regarded as one of the mandatory social event, particularly for the women. Therefore lone women are not much accepted form in Indian society. Consequently, they are more or less subject to insolence in the society. Among lone women, divorced or separated women are most unwanted sect in the society because according to Hindu ideology, marriage is a sacred relationship that is in vogue in procreation and continuation of family lineage only. Marriage in this background does not lose its traditional significance rather patriarchy has transformed marriage in to a market in a friendly way. Still now, conception of parents regarding settlement of their off springs includes both the economic as well as the marital settlement. Following Indian culture, parents therefore feel their responsibility to arrange marriage for their off springs particularly for their daughters so that they can live with dignity. In this society women's dignity, respect, empowerment are stared by their marital status.

Serving in laws are recognized as an important function of women because patriarchy expects subordination of women. Reproduction has always been considered as an important part in Indian women's life.

Patriarchy and gender based roles are deep- rooted in every individual, and it is necessary to deconstruct gender from the most subtle forms. Many times, women themselves termed other women who challenge these norms as "ill mannered and stubborn". They expect them to be happy that they have better lives now. Unlike the past where the degree of dominance and patriarchy was higher. The level of patriarchy in marriage is less. Indeed because of those women who challenge the previously existing norms and brought a change. There are instances of women empowering themselves and breaking the stereotypes for a better quality of life. In a recent movie "Thappad" the female protagonist's parents support her decision to get divorced with her husband after he slaps her at a party.

Compromising and not being valued are two different things in marriage it is important for everyone to understand the difference. To eliminate patriarchy in marriages initiatives have to be taken by both men and women. It has to start from the childhood, where both boys and girls taught about equality. Women have to be encouraged to understand their rights and give importance to self respect rather than to get compromised. Schools and NGOs need to spread awareness about women's right and break the stereotypes of gender. Media can also play a significant role through their content on breaking gender roles and stereotyping in advertisements, web series and movies it took a long way to reach here, it will take the same amount of time to eradicate this belief system if not addressed at the earliest to suit the changing times.

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Post Colonial Theme in Wole Soyinka's *Kongi's Harvest*

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Abstract

Soyinka is one of the famous writers in Post Colonial African writer. He is most important of the plays and poetry of colonized theory how they are examined and cultural identity of this theory about hybridity also. This approach focused on cultural studies and identity of this theory about hybridity also. This approach focused on cultural studies and identity of the location in the artist of the intellectual and political concern in the field of the post colonial theory and hybridity which among distant from Soyinka focuses on fundamental questions post colonialism is a study of theory and political changes from cultural and continues to go.
Keywords: Post Colonial, Wole Soyinka, *Kongi's Harvest.*

Post-colonial is utilized to speak & Third world. This third world isn't a medium term idea. It has a long history and is a consequence of slow association of different, social, political and components. In the African post colonial refers to African states from writing and produced the rules also, which is formerly European colonial rule in the various subject also.The issue of post-colonial, colonization is African in most of his dramas. Homi K.Bhabha's works highlights that " the borderline work of culture demands encounter with newness that is not part of the continue of past and present.(17)

Post Colonialisim explores, The colonial ruler Kongi's Harvest, how the African began tocolonize and after the leaving of the rules, because the reason it is discovered in end of the colonization in Africa the colonizers departure where from continuous their stopped. Kongi is a political leader, president of Isma land and ex- lover to segi. His government is autocrat, doctorial and tyrannical. Kongi in his absolute Dictatorship does not pay any attention to them. He dismisses the secretary's suggestion even though he is opposed to have been helping to promote the image of Kongism. The secretary is addressing against Kongists wish to hang the prisoners and Kongi in his absolute authority holds to during them hanged.

Secretary: My leader, your promise

Kongi: No amnesty! No Reprieve Hang every one of them! Hang them.

Secretary: You promise my leader. The word of Kongi!

Kongi: And find me the other one for hanging. (47)

According to Barry, Post-Colonial theme hybridity has become the major issues with the in believeness, diaspora, mobility and identity. Bhabha argues that as a consequence in colonialist representations the colonized subject is always is motion. Colonized position always fails to secure the colonized subject in to place. The same old stories of the Negro's Animalistic the coolie's inscrutability of the Irish must be told and a fresh and are differently terrifying each time (77). Through is the concept of postcolonalism and does not related to stereotype is the ambivalence is the exist usage of skin as the signifier with in a schemes that is heterogonous delves into truth the stereotype on the notion of ambivalence denied through identification and fixity of the stereotype. Though specific signs (race, history, class, ethnicity and so on) mind destiny and so on the theoretical conception of the colonies.

Wole Soyinka is kongi's harvest greatly demonstrates that Africans are incapable of governing themselves in the postcolonial period. Kongi is an African ruler who disrespect the law of the people except for his own law. Kongi considered to indigenous colonizer who slaves his people. Kongi portrayed as modern. African leader and African dictates is always right kongi has never thoughts of the consequence of his evil

dead and rule forever. Kongi prepares his modern philosophers magi to take position of the gobo Aweri. Who is the old secret and colic society in Nigerian society?

Masiska supports that, kongi creates his own reformed Aweri council, which serves as the modern equivalent of the new disbanded traditional , royal, council, does not have the autonomy enjoyed by its traditional counterpart, as it operates galaxy and fancy of kongi (Mesiska :82)

Hybridity is a situation that happens when there is a cross between the colonizes and the colonized's cultural he experience of hybridity, however does not always involve the relation between colonizes and colonized. The term hybridity is state when individuals or group belongs to many culture. (Barry:198)

The different cultures must be colonizes's and colonized's as produced by colonization the host of culture of the origin culture as produced by migration.(Ashcraft :9) Some poets related to Edward said's orientalism post colonialism is mainly based on what he considers the fake image of the orient of the east that has been fabricated by western explorers, poets, novelist, philosophers and so an. East and West as the starting point of the basic distinction about the west in Elaborate theories like, novels,accounts concerning the orient and its customs mind and so on. Domination of everything by the west how.

Soyinka, therefore; does not only reveal to his readers complication in Africa but also prefers solution. The solution is let the tyrant have an ignominious consequence. This study explores the reality of post-colonial dictatorship in wole soyink's Kongi's harvest to depict the level at which the cruel ruler's pre modern era of their nations and Africa. Africa may still be facing trouble of self-colonization. But when the Europeans came, everything about black race was considered evil and primitive and their customs and traditions were seen as elements of paganism. They were not colonized but their psyches were also colonized. Africans need to go back to their recent past and learn from how their ancestors ruled before the masters came kongi is happy to hear that such like Ismite and "Ismite is might". …….Love for slongans is not surprised because it only gives credence to his dictator. Dictators require slogans to constantly boost their continuous stay in power.

Kongi demand anything dominant creed should be 'Harmony'. Kongi is awho is vainglorious. He is glorified in being raised to position of Christ. He shows that the presentation of new yams kongi makes himself as the sole possessor of Isma. Isma land is African society. After that Kongi's Harvest from the drama the clash between the modern and the traditional forces in modern African society and itself from the really start in the Hen lock subdivision. Self-respect and symbolic values of abosultely kongi and his confect rates give to acquired first each fresh yams melted in an oba's mouth in a symbol of the greed. But Oba Danlola maintains a sturdy place and therefore garbage to execute the ritual handing over the first Yam to him. Danlola is unwilling to abdicate his religious functions. But segi and Daadu want to pretend to cooperate with the purpose of draw kongi to the public celebration. Sterotypes out of ambivalence and it's each dialogue has colonization is frequently populated with terrifying sterotypes of savagery cannibalism, lust and anarchy. (72)

Post colonialism in same as to Edward said's orientalism theory of historiagraphy mainly based on what he considers the false image of the orient or the east that has been fabricated by western explorers, poets, novelists, philosophers and so on. East and West as the starting point of the basic distinction about the west in elaborate theories like, novels, accounts concerning the orient and its customs mind, and so on. Domination of everything by the west how.

"Domination and inequities jurisdiction wealth are perennial facts of human society. But in today's global setting they are also interpretable as having something to do with imperialism, its history, and its new forms". (S-20)

Like Shabha's concept of hybridity mimicry in metonym of presence mimicry appears when members of colonized society imitate and take on the culture of the colonizes. He sees mimicry as a double vision in which disclosing the ambivalence of colonial discourse also disrupts its authority.

Wole soynika has tried to express to educate Africans that errors are found on their paths and them instead of passing the blame on the colonial masters. Here at the organizing secretary of Kongi he makes himself in the loyal right hand men, Danlola's supporters gathering to sacred places in national anthem of the land. The king has been deprived of his traditional power and sovereignty, hence conflicting with the president he is extremely perform to the kindness cruelty and he express his emotion and fear as SECRETARY.

> "Something is not quite right, my number seven sense refuses to be silenced . Be compelled to keep the entire square under observation so select. Some poet quite distant and reasonably protected I hope your legs are in good training which reminds me, where are the women's auxiliary corps? Caption! Caption! Where's your woman's wing? Have I gone blind or the really no signs o Cooking preparation".(70).

This attitude glimpse the organizing secretary. He shows his enthusiastic commitment when he advocates that Oba Donbla the traditional ruler should be brought to the harvest and present the Yam to kongi's:

> All we want is some way of persuading king Danlola to bring the new Yam to kongi with hismyslef each problem is yours kongi desire that the king refreshment spiritual functions. Kongi must preside on the essential being Harvest. (20)

Kongi now believes that his great works and good leadership have earned him all these recognitions and compensation and he is encouraged to continue his kongism. Kongi loves ceremonies. Kongi dishing out orders to the secretary says:

> Tell you what, you get all the leaders of the
> Dissident groups to appear on the day with me
> Tomorrow all of them, and at their head that wretched king himself and
> His entire court, bearing the new yam in his hands.(39)

They exhaust the possibilities brains carry off goal reflected in kongi's Harvest. Who was he president kongi establishes category of philosophers which he names the reformed Aweri fraternity. This name was replaced the old Aweri as mentioned. They make sure their philosophical standpoints suit what the Occassion demands everybody are loyal to kongi in their disputation even in the miserly of state kongi's arguments is philosophical and without logic of confusing argument

> Aweri : Tomorrow being our first appearance, in public.
> Fifth: Why?
> THIRD: Why? Is that question necessary?
> FOURTH: He doesn't so I will answer the question. Especially as glimpse to be saying at Last.
> SECOND: Isn't it enough just go in as kongi's disciples?
> FOURTH: Magi is more dignified. We hold after the disputation the wise ones. One step to inevitable one.
> SECOND: Kongi is a prominent strategist. He will not take on too many opponents at once.
> FIFTH: I still not have been told why we illustrations.
> FIRST: I Suggest we ourselves on our predecessors oh I do admit were a little old fashioned, but they had a certain style .Yes I think we could do worse than model ourselves on the old Aweri.
> THIRD: Will you for Kongi's stop and repeating the question.
> FIFTH: The emphasis of our generation is youth. Our image therefore should be kind of youthful elders of the state.

THIRD: Yes Nice word. I am glad you used it. He has a nice reverent tone about it. Very nice indeed.

SECOND: I agree.

THIRD: Yes, children handing the patriarch his pipe at evening crouching at his feet to sip-raindrops of wisdom (1-2)

They develop new policies that look interesting but with the aim of achieving one goal to enslave their subjects. The kongi's philosophers think and develop ideas for him including writing his speech. The play depicts for the outsider what sort of harvest a man reaps if he site alone on top of a mountain. In this sense, the human head presented to kongi instead of the excepted yam serves as the transition in to the new period. Messika posted that " Given Kongi's ruthlessness it is remarkable that Oba Danlola stands up to him and refuses to give into his threat, indead his attempts for kongi seems to grow in tandem with kongi's increasing violence" (Messika 86).

Thus conclude of the sources of indigenous colonization by the African native leaders and the ramification his primitive level. It emphasized on the colonization through the system and personal knowledge. In kongi's harvest tyranny was highly displayed in its real scene and the rule of force and explored by the author while going to through the psychological cultural interpretation Africa and Europe for their terror. Soyinka reveals the absurdity and the act of African leaders who tend to slave their people at the character of kongi. It indigenous colonization is clearly portrayed.

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Black Feminism in Maya Angelou's "Still I Rise"

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Abstract

Maya Angelou is a writer and poet who cares and wants to raise the degree of black women. It is portrayed in her works and in her poems entitled "Still I Rise". In these two poems, Maya Angelou explains about the idea of black feminism and invites black women to rise and be confident. In this, the writer analyse what "Still I Rise" talk about, and how "Still I Rise" portray the idea of black feminism. "Still I Rise", there is clash among black women versus white people (both male and female) and black men. Black women suffer because of bad treatment of white people who consider them slaves, and because black men derogate them. Because of that, black women would do anything to rise from white people and black men's oppression. "Still I Rise" depicts black women rise struggling against slavery and racism.
Keywords: Black feminism, oppression, slavery

And Still I Rise is author Maya Angelou's third volume of poetry, published by Random house in 1978. It was published during one of the most productive periods in Angelou's career; she had written three autobiographies and published two other volumes of poetry up to that point. Angelou considered herself a poet and a playwright, but was best known for her seven autobiographies, especially her first, *I know why the caged birds sings*, although her poetry has also been successful. She began, early in her writing career, alternating the publication of an autobiography and a volume of poetry. Although her poetry collections have been best-sellers, they have not received serious critical attention.

Black feminism is a philosophy that centers on the idea that "Black women are inherently valuable, that [Black women's] liberation is a necessity not as an adjunct to somebody else's but because our need as human persons for autonomy." Still I Rise poem is all about self esteem, self respect and confidence. In this whole poem Angelou talks about how she overcomes everything through her confidence and self esteem. She didn't give up till end she rise whatever happens. Her skin tone or anything will not make her down. This poem is also about the marginalization and also the oppression they faced. It's also an anti-black racism.

You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.

In this stanza, Maya Angelou declares that nothing and no one could pull her down from her success. She didn't care about the history books, because she knows that its filled with lies ie, twisted lies and you may trod her in the dirt but she will rise from the dust. No one can suppress or oppress her in any form. She will rise from everything. She doesn't care what the world thinks of her, she lives in her own way to achieve her dreams.

Does my sassiness upset you? Why are you beset with gloom? 'Cause I walk like I've got oil wells
Pumping in my living room.

In the second stanza, she asks them a question that, whether being lively and bold upsets you? Whether being strong upsets you? and also she notices the society and the people living there were beset with gloom when she succeed by that she says that nothing can stop her from these people. And the last symbolizes her success ('Cause I walk like I've got oil wells pumping in my living room).

Just like moons and like suns, With the certainty of tides, Just like hopes springing high, Still I'll rise.

In this stanza, she compares herself to the moons and suns because they are affected by the tides likewise she is also affected by the oppressing people. But she won't give up, she succeeds. Like hopes that spring high she also spring high, and she will rise above all the negatives and from the oppressing people.

Did you want to see me broken? Bowed head and lowered eyes? Shoulders falling down like teardrops, Weakened by my soulful cries***?***

In this stanza, the poet directly questions them that whether they want to see her broken? Bowed head and lowered eyes? teardrops? She even knows that her success is received with bitterness by the racist people in her society. So she asks these questions directly to them for being oppressing her all these days. But she didn't give up and succeeded.

Does my haughtiness offend you? Don't you take it awful hard 'Cause I laugh like I've got gold mines Diggin' in my own backyard.

In this stanza, she again questions the racist people in her society that does her haughtiness offend them? In a sarcastic way she asks them, she says that she got gold mines and also she succeeded.

You may shoot me with your words, You may cut me with your eyes,

You may kill me with your hatefulness,

But still, like air, I'll rise.

In this stanza, the speaker continues to question the racist people in her society that whether her sexiness upset them? She knows the answer for all these questions but still she wants them to know how incriminating they are. By this we know that whatever happens or whatever failure comes or whatever people offend her she will rise from all this.

Out of the huts of history's shame I rise Up from a past that's rooted in pain I rise I'm a black ocean, leaping and wide, Welling and swelling I bear in the tide.

In this stanza she says that their history may be pain, they may be oppressed heavily, it may be painful while remembering the past but that won't let her down. That will motivate her to succeed in life. Their history may be full of shame, their past may be rooted with pain but still she will rise.

Leaving behind nights of terror and fear I rise Into a daybreak that's wondrously clear I rise Bringing the gifts that my ancestors gave, I am the dream and the hope of the slave. I rise I rise I rise.

In the final stanza, the poet uses I raise for three times this indicates that through pain and suffering she will rise, by the nights of fear and terror she will rise. Finally she concludes that she is hope and dream of the slave. I rise, I rise, I rise.

Outcome:

The title of the poem talks about the suppressed poet by the racist people of the society. Still I rise, Refers to whatever happens to her she will rise from all the above. She didn't give up by facing all the pains, sufferings, horrors and tears given by them but instead she motivates herself and she succeed by all the sufferings. The racist people dominated her, they didn't allow her to grow but above all this negative things she succeeded and the racist people couldn't see her succeed and a girl with pride. This poem fully shows how she overcomes everything alone by her self confidence. She achieved everything through her self confidence by facing all pains in the past.

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A Subaltern Study of the Novel S*ix Acres and a Third* by Fakir Mohan Senapathi

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Abstract

The proposed paper attempts to analyze the novel Six Acres and a Third by Fakir Mohan Senapathi from a subaltern perspective. The novel Six Acres and a Third foregrounds on the facets of the Subaltern and the aftermaths which are confronted by the characters in the text. The novel is set in the colonial India, where in the peasant class is subjected to the exploitation and it makes them suffer and lose all their land. There are various instances in the novel which delineate the effects of the hegemony and the subordination. The subordination of the working class i.e. the peasants, the small scale landowners and the other workers are the major victims of the crisis which take place in the novel. This gives arise to the notion of the Orientalism. "Orientalism is first and foremost a constructed, a series of images that come to stand as the Orient's reality for those in the west"(McLeod 53). Orientalism the term popularized by the Edward said it studies the developments by which the "'Orient' was and continues to be constructed in European thinking. Orientalism as the western style for dominating, restructuring, and having authority over the orient" (Malhotra). In Bhaba's terms 'colonial discourse produces the colonized as a social reality which is at once an "other" and yet entirely knowable and visible" (McLeod 53). With respect to this discourse of Orientalism it is clear that the peasant class is perceived as the "other" and is considered as the oppressed, the subalterns. The significance of the orientalism is the construction of the other and showing the 'hegemony and the power of the elites and the bourgeois'. As Edward Said suggests "Orientalism : where there is daylight, but a sinister darkness resides otherwise" (McLeod 59).

Keywords: Subaltern, Oppression, Redemption, Orientalism, Hegemony, Power, Authority.

Introduction

The word "Subaltern" has been defined by various people, one among which can be considered as the major one is by Antonio Gramsci who first coined the word "Subaltern" which means "of inferior rank "(215) and those groups in the general public who are subject to the "hegemony"(Malhotra) 7 of the governing and the dominant people. Hegemony means "the power of the ruling class to convince other classes that their interests are the interests of all. Domination thus is not exerted not by force, nor even necessarily by active persuasion, but by more subtle and inclusive power over the economy" (Qtd in Menon 14).

The subaltern classes include the peasant, workers and other groups which are not given the power but are the people who are under the suppression of others. The term has also been adapted to the postcolonial studies that had apparently created an impact in the South Asian Studies. It has been used in the subaltern studies "as a name for the general attribute of subordination in the South Asian society whether this is expressed in terms of class, caste, age, gender and office or in any way [59]" **(**Connolly 9).

The novel *Six Acres and a Third* foregrounds on the aspects of the Subaltern and the aftermaths which are confronted in the novel. The novel is set in the colonial India, where in the peasant class is subjected to the exploitation and it makes them suffer and lose all their land. There are various instances that eventually delineate hegemony and the subordination.

The subordination of the working class i.e. the peasants, the small scale landowners and the other workers are the major victims of the crisis which take place in the novel. This gives arise to the notion of the Orientalism. "Orientalism is first and foremost a constructed, a series of images that come to stand as the

Orient's reality for those in the west"(McLeod 53). Orientalism the term popularized by the Edward said it examines the processes by which the "'Orient' was and continues to be constructed in European thinking. Orientalism as the western style for dominating, restructuring, and having authority over the orient". (Ashcroft 168).In Bhaba's terms 'colonial discourse produces the colonized as a social reality which is at once an "other" and yet entirely knowable and visible" (McLeod 53).

With respect to this discourse of Orientalism it is clear that the peasant class is seen as the "other" and is considered the oppressed, the subalterns. The significance of Orientalism is the base of the other and showing the hegemony and the authority of the elites and the rich. As Edward Said suggests "Orientalism: where there is daylight, but a sinister darkness resides otherwise" (McLeod 59)

Orientalism can also be comprehended as without losing the upper hand and always establish a sense of control and power. Orientalism when seen in the purview of the history of India and particularly this novel it clearly showcases the crucial phases faced by the characters portrayed. They signify the colonial attitude over which the land has been taken by the British colonizers and nothing remains with the people. It reverberates the notion that whoever might be at the apex whether the peasant or the other working class, they would probably remain in the same social ladder with no changes or improvement in their social hierarchy.

The hegemonic oppression of Mangaraj is evident in the instance where Mangaraj makes his own relative to surrender his land in the manipulation and in the appellation of the honor. In this case he manipulates him and persuades to give him the land this is what he uses as the device. In order to get the land from his cousin Shyam he pretends to save him out of his generosity but actually snatches away the only property out of his hand.

> Look here Shyam: be careful henceforth. Because of me, your brethren have excused you; otherwise you would have been excommunicated for good and your forefathers would have been in hell I alone took your land at five rupees per acre; no one else would have purchased it even for two rupees an acre. You are after all my cousin; how can I neglect you? I am with you when you are in trouble, but you are not with me when you are in luck. Senapathi 10.

But on the other hand his hypocrisy is evident where the Champa buys Onions at the market for which Shyam was held guilty for.

The novel is a perfect example where the characters in the novel explicitly are under the shackles of hegemony and the power of the 'Elite'. The novel propounds the notion of Hegemony through the character of the greedy zamindar, Ramachandra Mangaraj, Who uses his power in the wrong way and is a hypocrite. His hypocrisy is evident from the first page of the novel wherein the narrator critically comments about his so called acts of generosity and his magnanimity. For instance in the commencement of the novel we are informed about the generous acts of the Zamindar but in the consecutive lines the readers are also confronted with the real nature of the character.

> Mangaraj was a very pious man who observed all the 24 *Ekadashi* fasts over the year. Had there been 40 a year he would not have missed a single one either on the day of *Ekadashi* fast, he partook only of the leaves of the sacred *Tulasi* with water. Managaraj's servant, Jaga the barber , was heard to say , however, that on the eve of each day of fast , a seer of milk , a small quantity of puffed -corn , some molasses and a few plantains were kept in his master's bedroom for his breakfast the next morning. And Jaga when he cleaned up the room early next morning, found the vessels empty. People heard the story exchanged meaningful glances and smiled. One of them remarked , "Even the gods would be none the wiser if one divers into water and takes a drink". What exactly was intended we would not know. Cavillers will cavil. Let us ignore them. We are more inclined to plead for Zamindar.is there any eye-witness who says that the vessels containing food had been emptied by Mangaraj? Heresay of conjecture cannot be accepted as fact. Such is also the view taken by the courts of Justice. And again, Science says all liquids evaporate. Milk is liquid. Would not the laws of

> science apply to the milk in zamindar's house? Moreover, there are mice, rats and other vermin on the house, always ferreting for food. Why then should we suspect mangaraj of having eaten all the food. (Senapathi 1)

The other instance where we see the oppression is in the case of the Shyam Goccchaita who is an untouchable. Mangaraj had taken his land away from him on the account of the failure of repayment of the account. Mangaraj says that he has concern towards him, but he manipulates him to the state where he surrenders his land to him. But at the end puts him under the burden of debt and makes him surrender his land automatically.

Bhagia and Saria remain the victims of history. Saria's infertility denies her femininity. Her lack of fertility parallels the plight of the homeless of Gobindapur. Here, law and jurisprudence side with the landholding masters. Despite clear evidence, the judge H.R. Jackson exonerates Mangaraj of murder, and pronounces that "Bhagia was mad with grief and Saria died of starvation. The story of Saria and Bhagia is yet another confirmation that Mangaraj was cruel, who had usurped the meager land of them and left them hapless. It depicts the poignant avarice and social injustices that are typified in the character of Ramachandra Mangaraj and his immoral associate Champa.

The villagers already knew that the police was coming to arrest their oppressor, Ramachandra Mangaraj. But instead of celebrating that occasion they retreat to their homes in panic:

> It was universally acknowledged that the villagers would certainly be arrested. The village became hushed and quiet in a moment. The married young girls scurried homeward after a hurried bath in the tank. They had no time to squeeze out and dry their clothes which flapped wet against their legs. Their jars, not having been filled with water to the brim because of the hurry, rattled like over-zealous patriots delivering lectures at public meetings. (76)

The people who belonged to the village are totally disempowered people and are in the fear that they retreat into their own isolated world of make-believe, using superstition as a support for their own existence. As understood in the novel we see that the superstitions, dead rituals, and reactionary practices, all these are used as the crucial survival strategies of the disempowered people. The villagers believe that this reclusion might prevent them from any problem but ironically, this retreat could be the cause for their further disempowerment and marginalization. This sort of retreat or reclusion can be seen as the result of the practice which has been passed on by the generations before. The emptiness in the public space created by such a retreat is the reason for the people like Ramachandra Mangaraj and Champa, who dominate the people and oppress them by destroying their fortune. The collective oppression witnessed in *Six Acres* is not limited to the wrongdoers like Mangaraj, Gobara Jena, or Champa, it also subjugates Saantani, the epitome of all traditional values, and Bhagia and Saria, who are examples of an ideal family. Moreover, mythmaking, which earlier served as an agent of education for the community, degenerates into superstition and rumor.

For instance Mangaraj and Champa use the superstitious beliefs as their major tool to usurp the land of Bhagia. Where Champa says her to build a temple for the goddess because she has bestowed the favors upon them. But the reason for Champa and Mangaraj to weave this story is to make her get a loan so that in the name of the loan they will be able to acquire her land as well as her cow Neta. She does fall prey to the trap and in the due course loses her valuable property. Due to this mental agony and the physical violence she faces from Champa and Mangaraj puts her to death. The exploitation of the marginalized is evident in each and every forceful acquirement of the other's property. "It is true as Ranajit Guha says that there is an invariant notion of resistance to elite domination" (Ludden 45).

As Amartya Sen in his book "*The Argumentative Indian*" in the essay The Argumentative Indian he says that

> He demanded, for example , 'restraint in regard to speech, so that there should be no extolment of one's own sect or disparagement of other sects on inappropriate occasions, and it should be

> moderate even on appropriate occasions. Even when engaged in arguing, 'other sect should be duly honoured in every way on all occasions. (Sen 16)

This outlook of his can be seen in the light of the novel because there seems to be no slight tinge of honor when it comes to their respect. There is no room for them to voice out their views as a community because all of them are imbibed to operate under the bounds of Mangaraj. This case of silence changes when the police comes into the village to enquire about the murder. Then we realize that the people in the village speak up and tell the police what had really happened. But even that goes in vain because we see that latter in the novel wherein the lawyer being bribed, thus wins the case with very meager period for imprisonment. This delineates the extent to which the society is corrupt and is unjust.

The narration also plays a crucial role in bringing forth the ill practices of the society and mocks at them. The narration brings out the real characteristics of Mangaraj and Champa and others. The narration achieves it by using addressing them as 'we' and not 'I'. Only this becomes the collective voice in the entire novel. The other major issue in the novel is the vicious circle of ownership is practically unending. This also can be understood as the other phase of Orientalism because Mangaraj wanted money and wealth for which he was ready to do anything by defying the moral codes. But the irony is that Ramachandra Mangaraj himself did not have a divine right to land. In fact, it is Keramat Ali of Midnapure, who was the Zamindar, probably as a consequence of the Sunset laws, while Mangaraj of Cuttack "acquired the land on mortgage basis." (163). The author constantly invokes ownership during the course of the novel and it recurs till the close of the novel. Mangaraj's landholdings are accurately described with elaborate details.

> The zamindari estate of Mangaraj went by the name of FAtepur Sarasandha; it consisted of 560 acres of rent- free land and 327 acres of half-rent- free land. For the latter part an amount of Rs. 5000 was paid as an annual revenue; out of his part, seven acres were claimed by a co-sharer who had filed an appeal in the civil court (Senapathi 12)

We also see the values of his ownership recorded by the narrator, where he says "the market in Gobindapur owed its existence and prosperity to him. There were seventeen drumstick trees in the master's orchard…they went straight to the market. On the other hand, the drumstick leaves were meant for the poor servitors" (42).

His ownership attitudes continue to dominate the people. "Our Mangaraj," the narrator tells us "was never to discriminate between his own property and that of others. According to the Shastras, only the small minded make a distinction between mine and thine." (48) with this attitude he goes on to conquer other's land and property considering it as his own. When it comes to the acquisition of a fertile piece of a land he does not consider the caste or class but only the land mattered to him. In spite of Shyam's denial to surrender his land he is forced to do it.

> Mangaraj stopped short suddenly, looked across at Shyam's paddy field and, as if surprised , said in a minatory tone , " Why, Shyam ! what is this you have done? You are a down right fool! You absolutely know nothing about cultivation. You have transplanted your field so thickly. How will it yield a good harvest? You have left no breathing space for the plants. Root out half of it I say." (18)

The narrator is critiquing Mangaraj. We see this most eminently in the Asura Pond before the women appear: Sitting on the bank, a lone kingfisher suns itself, wings spread like the gown of a memsahib. Oh, stupid Hindu cranes, look at these English kingfishers, who arrive out of nowhere with empty pockets, fill themselves with all manner of fish from the pond, and then fly away. You nest in the banyan tree near the pond, but after churning the mud and water all day long, all you get are a few miserable small fish. You are living in critical times now; more and more kingfishers will swoop down on the pond and carry of the best fish. You have no hope, no future, unless you go abroad and learn how to swim in the ocean. (22)

This passage can be seen as the example of the colonial rule which is supreme; its power is all pervasive and relentless. The lack of their voice is apparent as the result of being separate as Guha says

"factors of economic and political deprivation do not relate at all to the peasants."(Ludden 59). Thus the lack of understanding of their basic rights, the deprivation and accepting the norms as their fates is obvious in the novel.

Thus, it can be seen that, *Six Acres and a Half unfolds* the lineage of ownership in historical positions reveals the manner of various caste and social groups are caught trapped in the system of inequity.

The end of the novel seemingly brings down the curtain upon this oppression. Mangaraj, Champa and Gobinda – all face their ends which are worse. Champa's partner Gobinda, is swallowed by the crocodile in the swollen river, murders Champa. Mangaraj, attacked by the Doms and Gobara Jena in jail, is brought home. He dies seeing the vision of many innocent lives he had floundered upon.

> He knew well that figure of one whom he had dispossessed of her land and who had starved herself to death. Then thousands od mad men, all looking like Bhagia, swarmed suddenly out of the dark clouds in the sky, each with a sword and an iron mace in his hand. He felt as if he was simultaneously hit by all the mace- bearers on his head. Mangaraj would fain have escaped, but he had no strength of body, no power or speech. (Senapathi 118)

But the voice of the subaltern goes unheard at one instance it seems that some revelation would take place and the oppressed people will get their land back but it does not happen rather it becomes a make belief and never a reality. In the novel the Subaltern speaks but is unheard and they are taken granted for. Even though there are instances of anger and protest it is simmered and destroyed.

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Diasporic Life in Benyamin's *Goat Days*

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Abstract

Through this work Goat Days, author Benyamin deciphers the gulf experience of keralite migrant labours. Writer tries to bring out the glaring disparity between the hopes nurtured in the malayali society by the Gulf returnees and the stark realities of their brutal existence in the Gulf countries. This paper also giving details about how the migrants are affecting by factors such as language barrier, cultural shock, identity crisis. Paper exposed the existential crisis that hid behind the bedecked facade of employment benefits in these metropolises.

Keywords: Migration, Identity Crisis.

Introduction

Migration is a process of social, cultural, and psychological changes were an individual leaves one geographical area and settles down in a new geographical area. The reason behind migration can be for the economic betterment and welfare. *Goat Days* is one such migration novel. People have reached a successful point in society have managed to do so only through sheer hard work and effort. But still there are some people who are passing through some gruesome realities. One of the best examples for diasporic life is, *Goat Days*. It is a translation of the famous Malayalam novel Aadujeevitham penned by renowned writer Benyamin, translated into English by Professor Joseph Koyipally. It comes under the genre of diasporic literature. The major themes of migration are slavery, confinement, violence, suppression etc. Many people from our country like India moving to abroad in search of better jobs and for better prospects.

By moving abroad one can have an opportunity to better use of skill. Moving abroad can give a person an ample confidence. Working overseas gives us a chance to grow personally. Experiencing a new culture will make us take an inward journey which will help us to understand ourselves more and our wants and needs. Through the various difficulties that we encounter in outside country will help to make us a better individual as well as a better professional. Moreover, which allows people to grow more than they are in the current circumstances and helps them to build strong working relationships through amazing and memorable new experiences. Every journey has its own pros and cons. This particular novel *Goat Days* unfold the mysterious life hidden in the outside countries. The graphic and insightful description of the diasporic life is expressed throughout the novel. This paper delves the anguished state of Najeeb Muhammad, the protagonist of the novel. Najeeb's tale of woe demystified the life of migrants in gulf countries. Depiction of mysterious life of the protagonist in this novel is heart wrenching. Najeeb is standing as a proxy of all the migrants who move on to the outside country from their own native land.

Najeeb Muhammad, the protagonist of the novel, a young man from Arattupuzha in Haripad, Kerala state. Najeeb's dream was to work in the Persian Gulf state and earn enough money. But he achieves his dream through a series of incidents a slave like existence herding goats in the middle of the Saudi desert. The novel explores the fundamental truth of leaving home and of the miseries in the new circumstance. Common problems found in migrants are alienation, homelessness, nostalgia, but the writer, Benyamin through this novel unfolding is the harsh realities of slavery and the further psychic temperament of Najeeb. Penguine Books of India's introduction describes the novel as "the strange and harsh comedy of Najeeb's life in the desert" and "a universal tale of loneliness and alienation". Through migration people have to face many challenges, the biggest challenges we have to face is language

barrier, second one is culture, personal life, working life and so on. Language barrier is one of the foremost things that we have to face in an outside country. Learning a new language is a little bit challenging. These are the similar things the protagonist suffered in deserted land. Novel succeeded in portraying existential crisis through the protagonist. In end of the novel we will came to know that he got liberated from the alienated land. "This is the chilling account of extreme subjugation of body and mind, a journey into darkness that could easily lead to defeat or self-annihilation but for the existence of that third entity, the spirit. No one prepared us for this" - Shreekumar Varma, The Hindu.

Brain Keely in his article "International Migration": The human face of Globalization Discourse analyses how diaspora becomes a new form of slavery. He examines how a number of indentured labourers in different parts of the world are suffering nothing less than the fate of slaves. When Najeeb reach at the King Khalid International Airport and get trapped and is taken away by a rich Arabab. Animal Farm supervisor brought him to his Farm and are forced to live as slave. There were no laws to organise immigrant worker's duties. His life was like a puppet in the hands of an Arabab. Where Arabab can forced to do him back breaking jobs, if he violated his rules and regulations he can beat or can kill him and no one can question the Arabab. Here we can cite that Najeeb became under the control of his brutal master due to lack of proper communication. If he had a proper communication skill he could avoid the misunderstanding and the communication gap in between them. Language barrier made his life such a huge disaster. So language is inevitable while anyone is planning to move on to outside country. Najeeb leads such a pathetic condition in his new land.

Language made a biggest villain in his migration. Lack of knowledge about the outside country and the norms, too brought his life into such a downfall. Najeeb's master would not bother whether the slaves knows the work or not, but he is expected to do it without any ignorance. Even though the given duties are strange to Najeeb, he is tamed by his master and is forced to do the works. Najeeb says, "The Arabab cared only about my work, not my discomforts" (Benyamin 94). He is willing to do whatever his Arabab told him to do yet the Arabab trying to make Najeeb an obedient servant. Arabab is not giving any importance or dignity that a man has to be given. Thus Najeeb's individuality is totally effaced in the Masara, where we can witness he become a part of slave. The Arabab never cares about the health or basic needs of Najeeb. He is not treated as a human being nor does he have even the minimum facilities necessary for a man to survive. In between all these sufferings, the only reward is the "Khubub" he eats twice a day.

Najeeb felt loneliness and his only friends are the sheep. Arabab always controlled Najeeb with his guns and binoculars. Najeeb's life in the masara becomes a big challenge for him. Arabab was such a cruel person, tough like a thunder.

The restriction and repression that is imposed upon him using the gun and binoculars limits Najeeb from a chance to escape. Thus his life become meaningless and is left without any freedom or choice. He obeys the Arabab like a faithful and fearful dog, he works from dawn till dusk deprived of any rest and without only minimum food. Unknown language or place, in fact the chance of escape was beyond his imagination.

Apart from the physical atrocities, the psychological effect of this life in masara is equally unavoidable. As a social being, man always wishes for the company of another man. The extreme isolation would surely create a mental pressure on an individual. Solitary confinement can lead to several psychological problems like depression and suicidal tendencies. Najeeb experiences all these kind of mental pressure in desert. Desert, a place of endlessness, his circumstances are not better than that of an individual under solitary confinement.

Loneliness, isolation and melancholy are the other key concepts of solitary confinement, the three wrappers that cover Najeebs' life in the masara. He says how he has felt when he realised "the scary figure" has gone

from the masara. Even though he did not know that man's name or native place, he felt the anguish of intense loneliness when the acquaintance has escaped. One day two men came to his masara for some jobs, he says "One day when the winter was coming to an end, two men came to sheer the sheep… filled with the joy of meeting people after a long time, I followed them around like a puppy" (142). Those people never talk or even smile at him, but he feels the presence of a third person has the ability to bring positive energy and thoughts to his mind. These experiences of Najeeb show how painful it is for human beings to be alone, especially when the person is forcefully detached from their heaven and dumped into the desert, the place of solitary confinement. "My thoughts were not of my home country, home, sainu, umma, my unborn son/ daughter, my sorrows and anxieties or my fate, as one would imagine…They only delayed the process of realization that we have lost out to circumstances and there is no going back"(95).

He also says how the masara and goats replaced all his memories. His ideology and concept of the world itself change. From this outlook a new crisis develop that is, Identity crisis. Which means one who is searching for his true identity. Here Najeeb, the protagonist dumped into an alienated land and lost all his dear ones. Now he has only a blurred memory about his land and he is sparing his each day by recollecting his cherished thoughts. He is not sure that whether he could have redemption from this hell or not. This is what we call true identity crisis. Losing all his belongings more than that is his true personality. Rather than a human he called himself an animal of course he is saying himself more than that would be suitable for him. Dreadful circumstance forcefully shed all his true identity.

Eric Erickson was the German-American developmental psychologist and psychoanalyst known for his theory on psychological development of human being. In his article, "what is an identity crisis? How identity grows out from personal conflict"? Defines that the basic notion of identity is a personal sense as well as quality of identity of personal sameness and permanence of some shared world representation. In the novel *Goat Days*, Najeeb's identity that he had before coming to masara and he one he has formed after becoming a part of masara is the result of his personal sense and also influenced by his shared world representation. In a passage of "A Turn in the South", V.S Naipaul states identity crisis as a result of " losing one's history and one's past identity in the complex world of the present"(qtd in sen,18).

Najeeb suffers from identity crisis as he has lost his past identity, back at home in the complex situation of his present life in masara. He has lost each and every aspect of his life at home and has to adopt a new life there among the goats. Thus he starts to identify himself as a goat. In the absence of any human being other than the arbab, he identifies himself with goats. His longing for his family is ruminating by the herding of goats. He calls different goats by the names of his friends and family members. Najeeb asserts, people from my localities like Aravu Ravuthar, Marymaimuna, Indipokkar, Raghavan , Parippu Vijiayan, Chakki, Ammini, kausu, Raufat, Pinki, Ammu, Razia, and Tharia and public figures like Jagathy, Mohanlal even EMS himself were a part of my masara… (161). He explores all these identities because he could no longer able to relate to his past identity like a person with different ideology of life. Thus in the novel Najeeb is facing an identity crisis because he couldn't hold his identites of the past. In the book "*Sociology"*, James Flucher and John Scott speak about the relationship of socialization and identity construction.

Individuals are social animals and defines socialization as the process through which an individual of certain society discovers on how to be good citizen of that society. It is through this process that individuals get habitual of their traditions and custom as well as their specific talents and capabilities. Individuals get a sense of social identity and able to perceive an image of self as a human being through the process of socialisation. An individual's behaviour and manners are also defined by the people whom they come in contact in difference situation. Socialization is an important for a human being. So the absence of it may result in identity crisis and people may transform into other being.

In the absence of a proper society to communicate, Najeeb feels alienated and would feel happy and relieved whenever he sees any other man except arbab. Thus even a ray of hope to communicate with a proper

society fills Najeeb with joy and the absence of socialisation leads him to identity crisis. Although Najeeb tries to change himself according to the society in which he is living and begins to identify with a goat completely and faces existential crisis.

At this present situation we can relate identity crisis of an Indian American poet Agha Shahid Ali. He wrote a poem "*Postcard from Kashmir*". In this poem the speaker who is an immigrant in a western country, receives a post card from his home land. The image on the postcard takes him to back to the good old days in Kashmir. The poem may be termed as a diasporic one because Ali wrote this and many other poems away from his mother land, India and his native home Kashmir from America. This poem has elements of loss of homeland and one's national identity and also being away for so long has almost faded away one's memories regarding home.

The long standing friction between India and Pakistan for the possession of Kashmir has caused immense political conflicts and chaos in the region. The dispute itself has been reason for many Kashmiris to migrant far away from their home land to some distant places. This why Agha Shahid Ali identified himself more as an American than an Indian or a Kashmiri because he had become distanced from all the conflicts and bloodshed related to his homeland.

This loss of ones homeland in the poem can be seen from different point of views. In literary nomenclature, essence of loss is indeed a complex phenomenon and its thematic interpretations are embedded with psychological, emotional, artistic, social and realistic undertones. The sense of loss originates from a situation of doubt or when "a man is capable of being in uncertainties, mysteries, doubts without any irritable reaching after fact and reason" as said by John Keats.

Identity crisis is one of the major problems that everyone faces at some stage of life. It varies from person to person depending on the context and situation in which a person is placed. Here Najeeb, the protagonist faced identity crisis in his traumatic conditions.

This novel, Goat Days explores the problems happening due to migrated from native land to alienated land. Najeeb, the protagonist was in the middle of perilous situation in the desert. Thus, migration has become an important area to study due to its complex role in the contemporary society. It has influenced the socio-economic condition of both the country of origin and destination.

Dislocation is a major part of migration. As a result of dislocation, the immigrants experience a kind of estrangement and separation that would further lead to alienation. It suggests a special condition of powerlessness. In *Goat Days*, Najeeb has gone through the same helpless conditions and traumatic situation in the desert. Thus the novel *Goat Days* has succeeded in giving a clear image of slavery of Indian nationals is forced into. This is highly intensive narrative. Each word is true. The real life story of Najeeb, the story has many migrated Indians in Gulf countries experience. It is for sure that every Kerala people will be able to relate with this book through himself, his family, friends, and they find out their own Najeeb. *Goat Days* has proved that the diasporic life is not as fantastic as it seems to be. There are tears behind their richness.

Therefore it is evident from this study that the Indian migrants are demoralised because they have little political influence in the host countries or hardly have any control over their own life in that country. As a result, the arbabs have taken this for granted and they make their more wretched. The aggressive attitude of the masters makes the life nastiest and impenetrable for the new comers. In addition to that, emancipation is a far dream, which demands extra ordinary vigour both psychically and psychologically. An ideal picture of foreign land is popular among the people of developing countries. It is cultivated by the popular media as well as the people who attained success through migration, but the other side is hidden because the people who have undergone these struggles often hide the actuality of situation to avoid further nuisances. Whereas Benyamin through his novel crushes this idealized or romanticized version of gulf and thereby makes evident that the migrant life is not as romantic as an ordinary man dreams.

The desire to earn more money makes Najeeb an immigrant. The immigration gives him alienation. Najeeb's alienated circumstances made him to long for his family. The violence of the cruel arbab makes him

a suppressed creature in the foreign land. Because of slavery the suppression takes its full-fledged path on Najeeb through the brutality of the arbab.

The loss of one's social structure and culture can cause a grief reaction, as has been described by Eisenbruch. Migration involves the loss of the familiar, including language (especially colloquial and dialect), attitudes, values, social structures and support networks. Grieving for this loss can be viewed as a healthy reaction and a natural consequence of migration; however, if the symptoms cause significant distress or impairment and last for a specified period of time, psychiatric intervention may be warranted. Eisenbruch has defined cultural bereavement as "the experience of the uprooted person - or group - resulting from loss of social structures, cultural values and self-identity: the person - or group - continues to live in the past, is visited by supernatural forces from the past while asleep or awake, suffers feelings of guilt over abandoning culture and homeland, feels pain if memories of the past begin to fade, but finds constant images of the past (including traumatic images) intruding into daily life, yearns to complete obligations to the dead, and feels stricken by anxieties, morbid thoughts, and anger that mar the ability to get on with daily life".

The author Benyamin in one of his interviews with The Hindu said “Millions of Malayalis work in the Gulf. A sizeable number of them are manual labourers. Their wages are miserably low and living conditions are pathetic. I wanted to talk about the many who lead lives of suffering and pain. Many writers must have heard the story of Najeeb before. But it was my destiny to write the novel”. According to Gramsci, cultural hegemony occurs when a group in the society assumes authority and thereby, controls the economic, political and social interests and decisions of another group. This shows the existence of subaltern groups in the society. This shows the cultural hegemony that diminishes Najeeb’s status as the “other”.

Finally, when Najeeb reaches the prison, he enjoys a kind of freedom there. Nobody wants to be in a prison, but Najeeb enjoys his life in the prison because he got trapped physically, mentally and emotionally in the masara, which is worse than the life in the prison. And he has a fair chance of being released from the prison, whereas in the masara, the chance to come out of the place is almost impossible, and also the fearful presence of uncertainty gives him a lot of psychological stress. He enjoys being in a prison as a new kind of freedom, because he has gone through conditions that are worse than those in a prison. As a result, the haggard journey from the desert to the prison becomes a journey from the bondage of slavery to freedom.

However, Najeeb enjoys his identity of being a Malayali, which he cherishes during his prison life. But he is instilled with the fear of losing his identity once again which is evident through his reaction to the identification parade which occurs periodically in the prison. "After standing there for a long time, the arbab tapped on my shoulder once. Then, as if he didn’t recognize me, he moved on to next one. I don’t know what made the arbab who had come to catch me change his heart” (250). The identification parade was a horrific event for every prisoner as it is a mark of their slavery. Najeeb is terrified with the appearance of his sponsor as he is afraid of being trapped, once again in the desert with the goats. He also fears the loss of his identity which he has gained back. This shows the transition in Najeeb who once had cherished being a migrant labourer in the Gulf but, who is now adamant in holding back his identity as a Malayali. The life in the deserts of the Gulf has made him realise the importance of identity. Najeeb’s journey back to Kerala can be considered as his resurrection from his life in the desert of the Arabic land. His acceptance “Mine was a goat’s life” (253) portrays his ability to fall in terms with the reality of being the “other” in the unknown land. His journey to Kerala is the journey of his self -realisation which he cherishes. Through the above lines, Najeeb tries to express the feeling of alienation that a foreign land offers its migrants where they are simply reduced to the status of the other. While, his happiness in returning to his homeland signifies the sense of belonging and identification of the self. Thus, in short Najeeb’s story proves that one’s homeland always gives him the sense of affection.

Thus, Benyamin’s novel Goat Days can be viewed as an example of Indian diasporic literature, which focuses on the miserable lives of the Gulf Malayalis. Through Najeeb, Benyamin portrays a tale of endurance

and the struggle of an individual. How many millions of Malayalis live in the Gulf? How many millions have lived and returned to the homeland! But how many of them have really experienced the severity of the desert? I didn't sugar-coat Najeeb's story or fluff it up to please the reader. Even without that, Najeeb's story deserves to be read. This is not Najeeb's story, it is real life. A goat's life. (255)

Thus it proved that working abroad is not an easier one that their dear ones in home country imagines. There are tears behind in their lushness. Finally novel proves that our heaven is our own homeland, neither can provide such kind of affection and tenderness.

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Self-Identity of Salim in M.G.Vassanji's *The Gunny Sack*

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Abstract

This paper aims to analyse the Post-Colonial feature of identity. The protagonists entangle in the alien and native societies which creating an identity crisis. They become a victim of hopelessness and loneliness when they feel the people around them asking them, who are you? Where are you from? Why are you here? These questions create confusion for the protagonists which resulting in an identity crisis. M.G. Vassanji is a Canadian novelist. His ancestors migrated from Gujarat to Africa and settled in Canada. His novels represent the problems that Asian emigrants face in Western countries. He is a diasporic author, who searches for his identity in an alien land and his longing to return to his roots. He was born and brought up in Tanzania, moved to Kenya and then Canada. Exile and dislocation are set in his characters. The question Who am I? is raised by the protagonist which vibrates in Vassanji's novel The Gunny Sack.

Keywords: In-betweeness, dislocation, family, generation history, Identity crisis.

Introduction

This paper aims to analyse the Post-Colonial feature of identity. Postcolonial identity is based on cultural, national, and ethnic, gender and class-based identities. The protagonists entangle in the alien and native societies which create an identity crisis. They become a victim of hopelessness and loneliness when they feel the people around them asking them, who are you? Where are you from? Why are you here? These questions create confusion for the protagonists which resulting in an identity crisis.

As *Oxford English Dictionary* says, identity is "the fact of being who or what a person or thing is" (705). Identity is a many-sided phenomenon. It is divided into personal or individual, ethical, ancestral, national, social, and so on. Identity question 'who am I?' is a problematic question with different possible solutions. According to a critic, "Identity never became a problem, it started as a problem" (Bauman 2004).

M.G. Vassanji is a Canadian novelist. He was born in Nairobi, Kenya in 1950 and brought up in Tanzania. His family was part of the Shamsi community of Indians. His ancestors migrated from Gujarat to Africa and settled in Canada. He left the University of Nairobi to the Massachusetts Institute of Technology at Boston. He studied Physics in which he later earned a Ph.D. at the University of Pennsylvania. He immigrated to Canada and worked at the Chalk River Atomic Power Station. In 1980, he moved to Toronto and began writing his first novel, *The Gunny Sack*, published in 1989. He has written nine novels. They are *The Gunny Sack* (1989), *No New Land* (1991), *The Book of Secrets* (1994), *Amriika* (1999), *The In-Between World of Vikram Lall* (2003), *The Assassin's Song* (2006) which is shortlisted for the Scotia Bank Giller Prize, the Writers Trust Award, and India's Crossword Prize and the Governor General's Award for fiction, *The Magic of Saida* (2012), *Nostalgia* (2016), and *A Delhi Obsession* (2019). He has written two collections of short fiction, 'Uhuru Street' (1991) and 'When She Was Queen' (2005). He has also written a travel memoir, *A Place Within: Rediscovering India* (2008), which has won the Governor-General's Prize for nonfiction, the Harbourfront Festival

Prize and the Bressani Prize and has written a memoir of East Africa, and a biography of Mordecai Richler.

M.G. Vassanji's novels represent the problems that Asian emigrants face in Western countries. He searches for his identity in an unknown land and he longs to return to his roots. He was born and brought up in Tanzania, moved to Kenya and then Canada. Exile and dislocation are set in both Vassanji and his characters. The question 'Who am I?' is raised by the protagonist which vibrates in his novel *The Gunny Sack*. In his novel *The Gunny Sack,* the protagonist is not satisfied with all the needs and tries to find his root by tracing his unknown history. He searches for his identity in an alien land and longs to return to his roots through his narrator Salim. Like Vassanji's own experience, he creates his character as if he brings up in Tanzania and has moved to Kenya and Canada. Later he finds that he is an Indian by his ancient root. There he writes about the bitter experiences of the South Asian Diaspora in Africa. He deals with Asian Africans who are doubly migrated to East Africa and Canada. The Asian African character in the novel Salim Juma tries to trace his root in Africa, his memory, displacement, dislocation, and his quest for identity are revealed. *The Gunny Sack* deals with the history of four generations. Salim searches for his true self. It is about Ji Bai's gunny sack. Ji Bai is the daughter-in-law of Govindji. It is her memories of Asian African lives that are kept in the gunny sack. According to Green tells that the true self he means the character of the man; he uses also the term conscience" to convey the same notion; and by conscience he means something which has a history in the life of the individual, something that is slowly built up in the course of moral training and under the influence of the social environment; conscience or moral character is, in short, in Green's view an organized system of habits of will. (Mc Dougall 391) Salim tells his story with all its essential deviations. He inherits memories in the shape of a gunny sack and bequeathed from his recently dead step-grandmother. Each object in the gunny sack is a tale of the past. After the old lady's death, all her memories are burnt, but whatever in the gunny sack, is preserved to respect Ji Bai. Salim is a grateful person who preserves the past.

This gunny sack is an old sack. It is full of mementos and collective memory of Ji Bai. It has the nickname 'Shehru.' It has a gallery of characters whose unwritten stories reflect the Asian experience in East Africa over four generations about the collective consciousness of Asian Africans such as Dhanji Govindji, Ji Bai, Kulsum, and others.

Salim carries a hybridized identity. He is burdened with a troubled self-consciousness and collective memory of the search for selfhood that continues throughout the generations. He has some feelings over his dark complexion and his African name Salim Juma. He is sent to the farthest National service camp in Northern Tanzania because of his skin colour, where he is the only Asian African among many native Africans. He remembers his father's dark complexion that he has inherited ". . . the dark of the Indian, that persistent brown-dark of sedimented coffee that refuses to whiten with any amount of milk" (71).

Salim's only claim for self-identity is that he is a Shamsi, a half Hindu, and half-Muslim, a hyphenated being of his religious practice and culture. The mystery of identity is visible in Dhanji's son Huseni, who is marginalized as a 'half-caste' and cannot assert his ancestry. Begum and Sona are also one-eighth African like Salim as they are all Juma's children. Genetically his name is accepted as Salim Juma Huseni. Salim retains his Afro-Asian merging culture, religious belief, and identity. He knows the past of his father Juma, grandfather Huseni, great grandfather Dhanji, and his great grandmother, Taratibu, "my great grandmother who was African"(155). Salim sees Taratibu in every slave woman. Thus, he identifies his belonging.

Immigrants come across the sense of alienation, exile, loneliness, rejection, nostalgia, dislocation and longing to return. They live between two worlds, the past and future. They have the feelings of rootlessness. So they have an involvement in uprooting and re-rooting. They are searching their roots. They desire to have their own home. In the *Bible*, God gives assurance to Amos "…I will plant them upon their land, and they shall no more be pulled up out of their land" (Amos. 9:15). God plants human in their land and so they are not pulled out of their land.

The novel begins with Salim Juma life in Canada. He opens up a 'gunny sack'. His great aunt, Ji Bai, gives it to him. It contains three books. From this "gunny sack" (145), he finds his familial history and of Asian Africans. Salim confesses, "Ji Bai opened a small window into that dark past for me" (154) through the gunny sack. He is in search of identity. The Bible says, "How are the things … searched out! how are his hidden things sought up!" (Obad. 1:6) Ji Bai acknowledges a hidden history of the past, to stabilize the present and future generations.

The gunny sack is "a Black Magic box full of old photos in my gunny. A picture of my father shows him drinking a toast with his friends….A family picture shows my father and mother seated at two extremes, five children in between…"(84). The colourful memories of Ji Bai preserve for future generations as a record of what she and her descendants go through in Africa after she leaves her parental home in Gujarat as a young bride and follows her husband's footsteps to Dar. The advice of her father gives her at the time of leaving for Dar, is typically Indian. She is asked not to do anything that would humiliate herself and her family, never to walk out alone or to speak of her home outside the four walls.

After the death of Govindji, his African wife disposes everything but as an Indian daughter-in-law Ji Bai who have possessed the Muslim shirt, his padlocked books in the gunny sack through this sack Salim, great-grandson knows his identity when he is in exile in Canada. In Canada, Salim opens a 'gunny sack' given to him by his great-grandaunt, Ji Bai. That 'gunny sack' contains three padlocked books that symbolize family history to him. According to Thalir,

My words and my voice
dissolved along with-my
longings and my liberty
kept in the thought museum; some
flow into leaflets of books
with every pain. (20)

Mainly books and the flow of words are important in Salim's life to rediscover the past of his family and the history of Asian-Africans. Like a dutiful daughter-in-law, Ji Bai preserves the respect of her husband's home. He knows about who he is, according to Janet Wilson, in her poem "Identity Crisis",

I understand
and accept the duo
sinner and saint-
fire and clay-
-jester and sage-
for whether inside out
or outside in
I AM I.
WHO ARE YOU? (76)

As it is described whoever one may be but he/she has to know about their identity. Salim knows about himself. His ancestral history reveals to go on generation to generation. The recreation of past is

hold on through the search of selfhood and identity in which Salim's experience in Canada revisits the history, "Running away. Wanderlust. Having come to this theme yet once again, memory plays a trick on me" (75) he follows a destiny and "satisfied a wanderlust that runs in the blood" (75). The novel ends with depressed Salim, who is alone in a basement flat in Canada. The memories of a gunny sack come out with the hope that he will be the final migrant of his family line. Salim Juma's desires that:

> The running must stop now, Amina. The cycle of escape and rebirth, uprooting and regeneration, must cease in me. Let this be last runway, returned, with one last, quixotic dream. Yes, perhaps here lies redemption, a faith in the future, even if it means for now dream. Yes, perhaps here lies redemption, a faith in the future, even if it means for now to embrace the banal present, to pick up the pieces of our wounded selves, our wounded dreams, and pretend they're still there intact,.... We had our dreams, …, we dreamt the world, which was large and beautiful and exciting and it came to us this world,….(308)

This passage is about Salim Juma's hope for his future. According to Hildebrandt, "dreams sometimes bring back to our minds, with a wonderful power of reproduction, very remote and even forgotten events from our earliest years" (Strachey 48). He is just one of the droves of Asian Africans who have left East Africa to Britain, Canada, and the United States. His ancestor, Govindji, migrated from India to Zanzibar, his family has shifted from Tanzania to Kenya, then back to Tanzania, and finally, he migrates to Canada

Salim Juma narrates the family movement from Porbandar, India to Zanzibar, Africa. According to Walder, "need among many of their people for a sense of identity involving some continuity with their pasts, leaving a legacy of bitterness and confusion that still prevails" (61).

Vassanji says that he has written about his people because they are people without any sense of history and place. A person without history is like an orphan. They have to know the place to stay, they have to know their immediate surroundings, but they tend to look towards a future that may be better. But they ask, where their past is?, and Where their roots are? These questions are concerns about their pasts. Their history remains with them. Through their memory, they recollect all. Their past actions, desires, anxiety, the memory of past events affect them unconsciously to lead them to have this complex relationship.

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Breaking the Glass Ceiling Effect in Chimamanda Ngozi Adichie's *We Should All Be Feminists*

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***Abstrac*t**

The glass ceiling effect does not stop with the area of job. It spreads out into all spaces of a human life particularly with women. Breaking the glass ceiling refers to overcoming the obstacles. Gender plays a vital role in the list of barriers that stop women from the life of freedom. The present paper aims to break the fake ceilings of glass barriers that is beautifully showcased by Chimamanda Ngozi Adichi in her essay We Should all be Feminist which is a modified version of the author's TedEx talk from December 2012 of the same name. Adichie frankly analyses how the idea of feminism and the word feminist are loaded with stereotypes. Even though she blames men for ruling the world as it is created only for them, she also stages the problems of men too. It is well explained by Adichie in this essay. As a creative writer she feels that she has a role to express this injustice to society. She wants to express her anger through her writings. She never regrets in her life that she is born as a woman. She regrets the injustice done not only to women but also to men. Through this essay, Adichie depicts the truth that every individual should fight to break the thick layers of glass ceiling amidst all sufferings and failures. As an optimistic writer she is very confident that one can achieve the bliss of freedom through the breaking of glass ceiling as Adichie done in her essay We Should all be Feminist.

Keywords: Gender, Glass Ceiling, Barriers, Feminist, Society

Gender is always a matter of debate. I wish to compare the idea of gender to a volcano which burns inside with hot lava but seems to be a beautiful mountain look outside. The issues of gender seem to be very polished but it has so many ugly faces to deal with it. Feminism is always a matter of field work where many researchers were done but still a field of research laboratory with no proper results. But Chimamanda Ngozi Adichie has done this field work with profound success. She breaks the glass ceiling effect which acts as an obstacles to many women. Seeing the term glass ceiling seems to very simple but this terms releases poisonous thoughts to the society.

Chimamanda Ngozi Adichie is a Nigerian writer. She was born on 15th September 1977 in Enugu, Nigeria. Abba in Anambra state is her family's ancestral hometown. She grew up in Nsukka. The Nigerian writer Chinua Achebe resided in this house before Adichie. She studied communication at Drexel University in Philadelphia with a scholarship. She gained a master's degree in creative writing and African studies. She is married and spares her time between Nigeria and United States. She is a feminist and has written novels like *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2006), and *Americanah* (2013), the short story collection *The Thing around your Neck* (2009). *We should all be Feminists* is a modified version of a talk she delivered in December 2012 at TEDxEuston.

What is glass ceiling? The glass ceiling is a colloquial term that stops women to pursue higher level jobs. The phrase glass ceiling was coined by Marilyn Loden at a 1978 women's exposition. The problems faced by women when they try to move to higher rank of jobs in a male-dominated society are the concept of glass ceiling effect. It is an invisible obstacle. Not only women, even minorities are stopped from the society to claim higher positions. All the obstacles and problems faced by women are not written. Some are left aside as unimportant by this male chauvinistic society.

Even though there are some norms that are allowed to women by the society, they are purposely banned by men. In a 1986 Wall street journal article, the concept of glass ceiling was familiarized. It talks about the invisible obstacles that cease women to reach higher professions. It clearly shows that the career goals of women are completely stopped by the barriers created by men. The glass ceiling effect has enlarged to a greater extent. It affects not only women but also minorities. The equality gap varies from state to state, country to country and in some cases, it is driven by cultural stance against women participating in workforce. As said, pen is mightier than sword, writers play a major role in breaking the glass ceiling effect and they got success too. The role of women writers especially in breaking this glass ceiling is outstanding.

When women writers started to write, they started their writing journey with a pen name. Now it is very common to see women writers coming out with their own name and even they started to share their personal feelings and emotions without fear, especially the fear of facing the society. They get their inspiration from their predecessors and emerge out as new women, fully aware of their rights, duties, desires as well as their limitations. In an interview Adichie said:

> I didn't ever consciously decide to pursue writing. I've been writing since I was old enough to spell, and just sitting down and writing made me feel incredibly fulfilled…, but I have never thought actively about my choice to write. I just write. I have to write. I like to say that I didn't choose writing, writing chose me… I sometimes feel as if my writing is something bigger than Iam.(Anya 2003)

Women have their own viewpoint about life and they do not need a male looking glass to view the matters of their life which is not at all tasted by anyone. When women writers represent freedom, they draw fictional characters to expose the glass ceiling effect. Chimamanda Ngozhi Adichie exposes the glass ceiling effect from her own life and from the women she met in her life journey.

Adichi opens her talk with the problem which stands as a glass ceiling effect. Even at the age of fourteen, she was addressed by her friend, Okoloma as a feminist. She expresses her experience as :

> We were in his house, arguing both of us bristling with half-baked knowledge from the books we had read. I don't remember what this particular argument was about. But I remember that as I argued and argued, Okoloma looked at me and said, 'You know, you're a feminist'. It was not a compliment. Icould tell from his tone- the same tone with which a person would say, 'You're a supporter of terrorism'.

The word 'feminist' is a great threat to male community. Adichie understood from the way her friend addressed her as feminist. It was not wish but something negative or a taboo. When her novel was published, some Nigerian men advised her that she should not call herself a feminist, because feminists are all not happy and hate men. But Adichie didn't stop talking about the problems of women .If the society wants to give her a name, she never bothers about it. To the reverse, she shouldered it, adopting the label of "Happy African Feminist Who Does not hate Men".

When Adichie was in her primary school, the teacher gave the students a test. She promises the students that who secure the highest score would be given the title of class monitor. The title of class monitor is a dream to her at that age. In fact it is a dream of every child at that stage. She worked hard and secures the highest score. To the surprise of Adichie, the teacher gave the title of class leader to the second highest scorer, a mild mannered boy. The reason is he is a boy and why the title was neglected to Adichie because she is a female. Adichie sensed the presence of glass ceiling at her young age itself. The problem or the gift of Adichie is, she notices everything that happens around her. She understood at that age itself that something is standing before every woman to proceed in their life.

Adichie not only showcase the glass ceiling effect of women but also brings into limelight the solution to break the glass ceiling. Usually the breaking of glass ceiling is looked as the work assigned to

women. Here Adichie educates the society that both men and women are indebted to break the glass ceiling which obstacle both gender to face the sky. She didn't notice the problems of women but also men too.

She continues to narrate the differences that were created by the society. Adichie notices the incidents in her life. She accepts the point that boys and girls are biologically different. The society adds fake colours to the differences. She witnesses this exaggeration when she visits the Nigerian restaurant with a man. The waiter in the restaurant greets the man with Adichi but not her. Adichie says that the waiter is a product of society which educates them to respect men and not women. What hurts her is the point that she is ignored because she is a woman and she seems to be invisible. The presence of women is not accepted in many societies in the platform of decision making. Adichie focuses this problem in her essay. The same concept was expressed by Jaishree Misra in *Ancient Promises*. The protagonist Janu expresses the fate of women who could not find their own identity without their men:

> Women deprived of their men sad little shadows that had lost their bodies. Widows, divorcees, and those who had never had the good sense to attach themselves to a man. They occupied the fringes of life respected only if they embrace their lot in life and gave in gracefully, spending their time in prayer and reminiscence or repentance, depending on the circumstances of their particular single-unblessedness.(144)

Women are considered invisible. Adichie finds this as a strong layer of the glass ceiling which tries to exile the women gender completely out of the world. This exaggeration of the society should be broken. When she tries to express this injustice in her talk and through her writings she was totally exiled from her society. She says that a young woman told her that she was advised by her friend not to listen to Adichie's feminist talk. The reason is if she listens to her talk she will not get married. The society expects women to be dumb and if she speaks it will destruct her marriage life. She understood from that time that marriage is taken as a tool to threaten women. If she speaks for her right she will never get married. The society taught women that being a spinster seems to be a national shame to her. It seemed that the wedding ring gives her respect.

She understood that the layers of glass ceiling for women are very thick and it needs a great effort to break. Gender is not an easy conversation to have. She understood that it makes people irritable and uncomfortable. She says that men feel threatened by the concept of feminism. It is because of the insecurity triggered by the society.

Even though she blames men for ruling the world as it is created only for them, she also stages the problems of men too. It is well explained by Adichie. As a creative writer she feels that she has a role to express this injustice to society. She wants to express her anger through her writings. She never regrets in her life that she is born as woman. She regrets the injustice done to women.

When Adichie speaks for women to break the glass ceiling that stands as an obstacle for her growth, she also speaks for men too. If teaching girls to 'close your legs', 'be good wife material', 'homely', 'seek attention of men' are the glass ceilings that stop them to fly with varied colours, Adichie also focuses the glass ceilings of men too. As she speaks about equality of women, she should also talk about the injustices done to men. The Nigerian culture teaches men to be narrow in their way of thinking, to be hard, to mask their true selves because they have to be. He should be tough to women and not to share his feelings to anyone. He must treat women as a slave and not his equal partner. Adichie says that these glass ceilings cage men and make them feel little.

What she wishes to say to the society is to raise boys and girls differently. Even though a feminist, she pinpoints the problems of gender. These glass ceilings do a great disservice to male and female gender. Finally Adichie gives a solution to break these glass ceilings through her definitions of feminism. She says that:

> I looked the word up in the dictionary, it said: Feminist: a person who believes in the social, political and economic equality of the sexes…. The best feminist I know is my brother Kene,who is also a

kind, good-looking and very masculine young man. My own definition of a feminist is a man or a woman who says yes, there is a problem with gender as it is today and we must fix it, we must do better' All of us, women and men, must do better.

The glass ceiling cannot be broken if only women speak about it. Men should also join hands with women to break these glass ceilings. Men should see women differently. He should stop treating her as a slave. Men should come out the cage of ego and see the world in a new way. He should see women from his own perception of education and not by the teachings of the society. He must educate his mind to see his fellow beings as human and not as other.

Men should understand the concept that in the freedom of women lies his own freedom. He should paint his mind without the evil thoughts of society. He has to unlearn whatever is taught by society against women Even though Adichie speaks about the evil injustices in her culture, it suits for every culture too. In this essay she narrates not only the problems faced by her but also about the women in America too. Gender injustices are common to every country. She says that to break the glass ceilings men should also fight with women. To speak in plain, the development of the society lies in the hands of men and women.

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Ambivalence of Dalit Subalternity and Carnivalesque in Ajay Navaria's "Yes Sir"

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Abstract

Subaltern Studies while challenging the ideology of the modern nation-state, consider the Dalit consciousness as subscribing to that ideology. However, this view is problematized by the ambivalent relationship between Dalit consciousness and the modern nation-state. Dalits besides aspiring for higher mobility which the state and modernity promise to facilitate, are also aware of the perpetuation of the caste oppression by the very state itself. By privileging differences among cultures, Subalternism may not assertively call for the emancipation of Dalits. This paper argues that Bakhtin's Carnivalesque by suggesting a radical change and renewed consciousness might explain the ambivalence of Dalit subalternity vis-à-vis the state. It considers the short story "Yes Sir" written by Ajay Navaria as representing both the ambivalence of Dalit subalternity and carnivalesqe mode. By analyzing the carnival features like inversion of hierarchies, carnival laughter, lower bodily stratum etc embodied in the short story, this paper hopes to resolve the ambivalence of Dalit subalternity.
Keywords: Dalit; carnivalesque; subaltern; modernity; nation-state

Dalit Subalternity

Subaltern Studies emerged by putting forth its fundamental approach—"history from below" — wherein it wanted to establish alternative historiography that focusses on masses of the society and which is different from the mainstream "essentialist" one which privileges the representations of elite groups. To achieve this, Subaltern theorists resorted to "unofficial", "inauthentic", non-traditional sources of history writing (Das 62). Subaltern ideology situates itself as a representative of the oppressed and marginalized and thereby thrives to account for their history. Going by this ideology, Dalits in India unarguably are the principal subalterns in the country owing to their centuries-old cultural and social oppression that still pervades Indian society in a variety of forms. However, the integration of Dalit assertions and narratives into subaltern studies has always been fraught with ideological differences between "dalit consciousness" and "subaltern consciousness". Dalit literature has extensively argued that the Indian Marxists have failed in foregrounding the case of Dalits as the significant political question in the country. Dalits' distrust in Indian Marxists can be traced back to Ambedkar who famously said, "if Lenin had been born in India, he would have first annihilated casteism and untouchability and without that, he would not have brought forward the idea of revolution" (Majumder).

Nevertheless, Dalit ideology is nowhere inconsistent with Marxist philosophy as both of them represent a revolt against exploitation, support for human liberation, and respect for the greatness of humanity (Limbale 75). Sharankumar Limbale has even called for nexus between Marxism and Ambedkarism (66-68). Hence Dalits are not against Marxism per se, they are against the reluctance of Indian Marxists to privilege caste conflict over class conflict. Subaltern consciousness which has Marxist underpinnings also viewed caste as within the broader category class. Partha Chatterjee, one of the renowned scholars from the group of subaltern scholars, in his essay "Caste and Subaltern Consciousness" adopts a Marxist approach to explain subaltern consciousness among castes. He writes, "When a Marxist is confronted with the question of caste,

his or her basic response is to try and conceptualize caste relations within a theoretical framework in which class is the central concept" (Chatterjee 174). Therefore, subaltern studies cannot subsume the condition of Dalits within the class approach without first addressing the caste problem.

Besides Marxism, subaltern studies also incline towards postcolonialism where it strives to sustain the perpetuation of diverse cultures as a reaction to the hegemony of the colonial consciousness. The problem arises when this approach is used to understand the Dalit question. One of the themes that Dalit literature has assertively represented is the emancipation of Dalits from the "low" status imposed on them by that strand of traditional Hindu culture which considers the idea of purity/pollution as intrinsic to Hinduism. So the postcolonial idea of recovering the "margin" by situating it against the "center" might lead to the perpetuation of traditional oppressive structures of the "margin". Sharankumar Limbale rightly asks, "how a subjugated society such as that of pre-independence India could, simultaneously, be a subjugating society and how, in postcolonial India, that subjugation can continue" (17). Anand Teltumbe also exposes the limitation of subalternism when he writes:

> The subalternism thereafter gradually followed in post-colonial criticism which, under the influence of postmodernism and cultural studies, mainly focused on the textuality of colonialism, the defense of indigenous cultural differences and the critique of historicism and the epistemology of western sciences. Today subalternism has become synonymous with celebration of differences among people, leaving no hope for better future for the oppressed. (22)

Hence, postcolonialism instead of offering a solution to the Dalit question only complicates it further. Besides, subaltern scholars argue that the idea of a modern nation-state and modernity itself is complicit with the perpetuation of oppressive statism. Kalyan das elaborately discusses how the subaltern scholars view the aspirations of Dalits for higher positions in educational and political structures of the modern nation-state and how they argue that this is only sustaining the statist ideology instead of emancipating Dalits (63-64). Subaltern scholars with their anti-statist ideology, consider it problematic to view Dalits as having "subaltern consciousness" as they aspire for their inclusion in the state's structure (Das 63). It is Kalyan Das who actually discussed the heterogeneity and ambivalence in Dalit consciousness especially regarding their relationship with the state. Even in colonial India, Dalits had a complex relationship with the British where on the one hand the "elite" freedom fighters were propagandizing against the usurping of the traditional education system of India but on the other hand, the colonial English education had presented possibilities of new liberation and mobility for Dalits.

This is not to argue that Dalits were in favor of the colonial rule. Colonialism had devasted almost all the communities of India but it also introduced modernity in India (though in a distorted form for the colonizer's advantage) which India tried to capitalize upon. Even in post-independent India, the assertions and aspirations of Dalits have always met with subtle forms of resistance from the casteist sections. Instances like compelling a Panchayat President from a Dalit community to sit on the floor, humiliation meted on Dalits in the name of caste, or undermining their worth if they get seats in premier educational institutes through reservation are not uncommon in India (Prasad; Pandey and Pandey). Hence, Dalits informed by Ambedkar's life and work have resorted to asserting their right to social mobility and advancement. Although, as argued by subaltern scholars, this advancement inevitably occurs within the statist apparatus, Dalits cannot be seen as being complicit with the statist ideology (Das 63-65). Though Dalits aspire for higher mobility through state-promoted reservations, they are not ignorant of the state's manifestations that perpetuate the casteist ideology. This paper argues that subaltern studies with their class approach, postcolonial leanings, anti-statist or anti-modern ideology may consider it problematic to understand this ambivalence of Dalit Subalternity and thereby it may fail to suggest a radical change for the emancipation of Dalits. This paper then considers that Bakhtin's Carnivalesque can give a different view on the ambivalence of Dalit Subalternity and also with the renewed consciousness suggested by it, this paper proposes that carnivalesque has the potential to demand

Dalit emancipation. In order to achieve this, we have taken the 2013 short story "Yes Sir" from the collection *Unclaimed Terrain* written by Ajay Navaria – originally written in Hindi and translated to English by Laura Brueck.

Bakhtin's Carnivalesque

Mikhail Bakhtin (1895-1975), who is regarded as one of the most influential literary and cultural critics of the 20th century, gave a radical understanding of the folk culture of the Middle Ages. In his groundbreaking work, *Rabelais and His World (*1965), he delineated how the European carnival traditions embodied the mode of Carnivalesque and what they signified. Bakhtin situated these carnivals with a "comic" spirit in opposition to the "serious" events of the official establishment — "As opposed to the official feast one might say that carnival celebrated temporary liberation from the prevailing truth and from the established order" (10). As argued by Bakhtin, the folk carnivals resorted to "grotesque realism" and "carnival laughter" to experience freedom from both the oppressive, hierarchical feudal order and the eternally fixed abstract ideology of the clergy (335-336). According to Bakhtin, carnival constitutes inter alia temporary elimination of hierarchies, freedom from prohibitions, transgression through humiliations and profanations, movement from upwards to downwards (10-11). As we can infer, carnival mode functions as a space in which the oppressor and the representations of the hierarchy are mocked and debased leading to transgression and subversion. The underlying idea here is to expose the false supremacy of the oppressor and fundamental equality among people. Though the carnival is temporary and officially permitted, it initiates dialogue and calls for a better world that will be changed historically and renewed radically.

Dalit literature and Carnivalesque

Through the above understanding of Bakhtin's carnivalesque, this paper assumes that Dalit literature can embody carnivalesque to achieve subversion and to demand equality. Dalit writers and critics consider Dalit literature as different from mainstream literature in India which is largely representative of the Hindu majority. Dalit writings emanating from various states of India invariably represent themes such as suffering due to casteism, struggle for emancipation, need for social change, etc. B. Krishnappa, a Dalit critic from Karnataka, understands Dalit literature as signifying protest and calling for revolution (109). Sharatchandra Mukthibodh stresses the need for "Dalit view" along with "Dalit vision" in order for texts to be recognized as Dalit literature (267). So, Dalit literature inevitably encompasses themes and forms that challenge and subvert the caste hierarchy. It also creates ample space for initiating a dialogue between caste hierarchy and freedom. Hence, it can be understood that Dalit literature can be very much in proximity with the mode of carnivalesque which this paper aims to explore. However, the manifestation of carnivalesque in Dalit literature also has certain problems which are also taken into account by this paper so as to understand the scope of carnivalesque for Dalit literature.

Indian scholars, after studying Bakhtin, tried to revisit Indian classical drama, Bhakti poetry, Indian novel by applying the analytic tools provided by Bakhtin. They found that Bakhtin's ideas have huge potential to understand Indian culture and literature owing to its extensive diversity. Sunthar Visuvalingam draws a parallel between Roman Saturnalia discussed by Bakhtin as the archetype of the carnival tradition and the Indian rituals like Holi, Muharram, chera pahara, Rath Yātrā (41-42). Visuvalingam argues that the underlying philosophy behind carnival rituals in India is to find a balance between order and chaos — "The carnival is the temporal projection of a more fundamental, all-pervasive, and ever-present dialectic of order (sát) and chaos (ásat), interdiction and violation, that governs and regulates the entire life of archaic societies" (44; parentheses in original). Elizabeth Chalier, the wife of Sunthar Visuvalingam, argues that "folk carnival, was not a social revolt against the existing Brahmanical order but the liberation of consciousness from both external constraints and inner compulsions" (56). Both Visuvalingam and Chalier advocate a reconciliatory approach in understanding carnival rituals whereas Bakhtin puts folk carnivals in complete opposition to official rituals. Also, Visuvalingam and other scholars extensively analyzed the jester figures like Vidushaka,

Mahabrahmana in Indian classical epics who mock and subvert both the spiritual and royal authority (43). But these jesters belong to the Brahmin caste and as argued by Visuvalingam, the transgressions and humiliations these jesters cause constitute the concept of "transgressive sacrality" (37). Instead of opposing or uprooting the dominant religious tradition, they act as a means of reconciliation between order and chaos.

This can be synonymous with subaltern studies perpetuating the differences among people instead of demanding a change for the oppressed as we have mentioned earlier. Hence most of the research was done to understand the carnivalesque subversion in classical epics and traditions exercised by Brahmins themselves whereas little study was undertaken to look for subversion initiated by Dalits. Such subversion by Dalits themselves is observed in folk theatre and performances like bhavai and Tamasha (Bandlamudi and Ramakrishnan 13). E.V. Ramakrishnan discusses Bhakti poetry, written by people from "lower" castes, as offering a different consciousness opposing the caste hierarchy (105-117). However, Ramakrishnan analyses Bhakti poetry and also Dalit poetry through the framework of Dialogism and not through Carnivalesque. Nicole Thiara is one of the few scholars who studied the texts dealing with Dalits in the framework of carnivalesque and these texts are Amitav Ghosh's *Sea of Poppies* and Mulk Raj Anand's *Untouchable*. However, as none of these texts was written by Dalits, there is still a substantial space left for theorizing the mode of carnivalesque for Dalit literature. This paper aims to explore the carnivalesque mode embodied in Dalit literature with emphasis on Dalit agency and struggle for emancipation initiated by Dalits themselves.

The Short Story "Yes Sir"

"Yes Sir" is about a Brahmin peon working in a government office in post-independent and post-reservation India. His superior officer is Narottam Saroj who works as the Deputy General Manager in the same office and he is from a Dalit community. The entire story happens in a day and the manner it was written strikes many chords with this paper's arguments. In this story, we see the character Narottam Saroj representing the aspirations of Dalits to uplift themselves and be in higher positions by availing education and employment opportunities provided by the state. A character called Rammurthi Mishra tells us how hard Narottam has studied:

> He was thinking of the day when Narottam told him of his struggles to get his MBA. Despite the sting of a third division BA, he had studied night and day and had passed his MBA in the first attempt. 'The day begins when you wake up', was Narottam's motto. (Navaria 9)

Subalternism might argue that Narottam's aspirations and his position as a government officer represent the way Dalits fall into the trap of what Gyanendra Pandey calls "universal prejudice" and "common sense of modern" where only the statist ideology is being perpetuated instead of bringing any significant change (Das 63). However, as discussed earlier, assertions of Dalits for higher social mobility constitute the primary step in the project of Dalit emancipation. If we deny them such mobility, we are asking for the preservation of caste hierarchies. Concerning the statist ideology, though the story tends to be in support of state-promoted reservations, it is nowhere denying the failure of state apparatus in eradicating the discrimination and humiliation meted on Dalits even when they secure higher positions. For example, Tiwari in this story expresses his discomfort for serving under Narottam by saying to himself, "if it weren't for the quota, he'd be pushing broom somewhere" (Navaria 1). Rammurti Mishra, a Brahmin and Assistant General Manager in Narottam's office also concludes that devoid of "quota" Narottam would be doing the job imposed on his caste and he also expresses his displeasure for serving under a "servant" boy, that is Narottam (Ibid., 10). This indicates the ambivalence of Dalit Subalternity in which Dalits require the state-promoted affirmative actions for their upliftment and simultaneously they are also critical of the complicity of state apparatus with casteist ideology. In another narrative called "New Custom", Ajay Navaria writes about an educated, "middle class", and "modern" Dalit who is still looked down as an "untouchable" by an "upper" caste teaboy despite the Dalit man's higher social mobility (Navaria 129-137). To better understand this ambivalence, this paper brings Carnivalesque as given by Bakhtin to the rescue.

"Yes Sir" story comprises certain features of Carnivalesque and this paper argues that these features have the potential to achieve twin goals – they call for upward social mobility among Dalits within the state structures and also subvert the authority of those very state structures. Through this, carnivalesque ultimately suggests a renewed consciousness and radical change for Dalits. First and foremost, we can discern many instances in the story which refer to what Bakhtin called "downward" movement (370). When Tiwari says "Yes Sir" to Narottam, he feels like "being 'plunged' into deep well" and after replying to Narottam with respect, he says to himself, "Why was he 'kowtowing' to this lowborn scum?" (Navaria 2,7; emphasis added). After taking leave from Narottam's office, the narrator describes how Tiwari "becomes aware of his 'stooping' shoulders" and when Narottam lectures him about water purifier, Tiwari "felt like a student at the feet of his guru" (Ibid., 7,5; emphasis added). These downward movements are trying to bring down Tiwari who represents a higher social position as per ritual. Whatever is considered high, authoritative, superior is made to look low and inferior and vice versa.

The purpose of this downward movement is to deflate the superior authority assumed by "upper" caste people and expose the hollowness of their superiority. This is better understood when we realize that Tiwari is respected in his village only because of his "upper" caste and Tiwari hates Narottam only because of his "lower" caste. This is found to be a socially imposed status when Narottam becomes "Lord Ram" for Tiwari as Narottam grants him a promotion (Ibid., 15). This deflation of authority is ultimately represented in the ending where Tiwari voluntarily agrees to clean the toilet in Narottam's room and says, "it's going down all right, Sir, slowly" (Ibid., 21). Besides, the narrator describes, right at the beginning of the story, how Tiwari felt when he was called by Narottam—"whenever Narottam called for him, Tiwari felt an intense pressure in his bowels" (Ibid., 1). This reference to "bowels" can be seen as constituting the "lower bodily stratum" which is intrinsic to Bakhtin's carnivalesque (317, 184).

The function of this "bodily principle" is to strip off the socially constructed abstract supremacy of the privileged and reveal its bodily truth. As Bakhtin says, "it (excrement) is the most suitable substance for the degrading of all that is exalted" (152; parentheses added). This bodily truth suggests the fundamental equality among human beings erasing all forms of hierarchical authorities (Bakhtin 403). Apart from these, the story is also replete with role reversals and inversion of hierarchies that are intrinsic to the carnivalesque mode.

In the story, those things which are inflicted on Dalits as part of the caste system are transferred to the "upper" caste figure Tiwari. As per ritual status, Tiwari should be a highly revered pandit. But in the story, he works under Narottam who belongs to a "lower" caste and who is actually well educated. Pouring lead into the ears of "Shudras" is one of the many punishments prescribed by texts like *Manusmriti* (Ambedkar 26). This punishment is transferred to the "upper caste" Tiwari in the story. Tiwari when hears Narottam's voice feels like "having mercury poured down his throat" (Navaria 1). Tiwari also refers to "Kaliyug" where "brahmins are forced to wash the dirty dishes of the lowborn" (Ibid., 8).

Finally, the story ends with Tiwari cleaning the toilet of Narottam, clearly indicating a role reversal and inversion of hierarchy. These inversions and role reversals invite a dialogue between the oppressor and the oppressed leading to what Bakhtin understands as renewed consciousness (10-11, 404). This can be identified when the narrator of the story repeatedly describes how Tiwari asks himself about the reasons behind his hatred or disgust towards Narottam (Navaria 2,7,20). In another instance, while refuting Tiwari's debasing take on "pig-farming business", a character called Durgadas says, "Work is work, how can it be dirty or lowly? Money doesn't smell" (Ibid., 13). Although Durgadas doesn't sound like suggesting emancipation, towards the end, Tiwari exactly says what Durgadas has said, "What shame is there in work, sir?" (Ibid., 21). These words coming from an "upper" caste figure Tiwari implies two things, one is purity or pollution ascribed to certain jobs due to their caste is questioned and proved to be hollow and secondly, as Tiwari wills to do the "lower" job, the story is not asking for maintaining the status quo of Dalits. It is instead denying the ideology of linking particular castes with "lower" jobs and asking for equality. Initially, we see Tiwari

expressing disgust for having to work under Narottam. However, in the end, after Narottam gives him the promotion, the narrator says, "for the first time, Tiwari saw Narottam's figure" (Ibid., 15). This indicates that until now, Tiwari has been seeing Narottam only through a casteist lens. He begins to humanize Narottam and sheds away his caste pride after realizing that he unwarrantedly misunderstood Narottam. The ending of the story erases caste consciousness and brings consciousness of humanity. Hence, as observed by Terry Eagleton, these inversions and role reversals as being part of carnivalesque constitute a "temporary retextualizing of the social formation that exposes its 'fictive' foundations" (Stallybrass and White 18; emphasis in original).

Conclusion

Through this, it seems possible to argue that Bakhtin's carnivalesque has the potential to resolve the ambivalence of Dalit Subalternity which subaltern studies couldn't do as mentioned earlier. There is a similarity in how these carnival features discussed above and the ambivalence of Dalit Subalternity operate. Firstly, as part of role reversal, Narottam being situated in a higher position as a government officer symbolizes the aspirations of Dalits for upward social mobility which as we have argued earlier should be the primary step towards Dalit emancipation. Instead of suggesting status quoism under the pretext of celebrating differences, role reversal and inversion of hierarchies suggest towards emancipation. Now, if subalternism argues that this upward mobility within the state structures perpetuates statism, carnivalesque deflates and subverts those very state structures which are marred with casteist ideology. The story "Yes Sir", is not complicit with statism. Instead, it reveals the multitudinous ways through which statism perpetuates casteism. However, carnivalesque too has its own set of problems. The carnival laughter at the story's ending can be realized only when the reader is aware of the hierarchy within the caste system. This implies that by exploiting the hierarchical binaries of "upper" and "lower" castes, carnivalesque is also trying to survive on those hierarchies (Thiara 22). Terry Eagleton argued that carnivalesque fails to suggest a radical change because it is a temporary *licensed* affair (Thiara 4; emphasis in original). Peter Stallybrass and Allon White also call for moving beyond *folkloric approach* suggested by Bakhtin and they also mention that carnivalesque instead of attacking powerful groups demonizes the *weaker* sections (26; emphasis in original). Nevertheless, Bakhtin wanted to emphasize the ability of carnivalesque in providing a stage for the oppressed to debase and subvert the oppressor during which the consciousness of the carnival participants gets transformed. Unless the consciousness gets renewed, the transgressive potential and radical aspect of the carnivalesque becomes futile. In absence of this renewal, carnivalesque just becomes an act of the ruling elite to "discipline" the resentment of the oppressed (Stallybrass and White 13). This is also similar to what Sunthar Visuvalingam and Elizabeth Chalier have understood carnival acting as a mediation between order and chaos. The class approach which we have identifies as a limitation of subalternism with respect to Dalits is also the basis of carnivalesque. So, carnivalesque goes against Dalitism if it fails to address the caste question before the class question. Despite this, the power of carnivalesque in facilitating a dialogue between the oppressor and the oppressed and demanding a change cannot be ignored and change is what Dalits also demand right now. This paper began by pointing out inconsistencies between Subalternism and Dalitism. However, as Kalyan Das mentions, the contribution of subaltern studies in unearthing hitherto unheard voices is substantial (61) and the methodologies it used to do this can be complemented by Dalit consciousness so that the overarching goal of emancipation is achieved. It also has attempted to understand Dalit consciousness through carnivalesque which, with all its pros and cons, was found to be in closer proximity to the emancipation of Dalits when compared to Subalternism.

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Ethnicity, Social Unrest and Human Rights Abuse in Khaleed Hosseini's "*The Kite Runner*"

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Abstract

This study is about ethnical issues, violence and social unrest as depicted in Khaleed Hosseini's novel "The Kite Runner". My study aims to throw light on the circumstances that prevails in the life of the people in Afghanistan. The entry of Taliban forces and the confiscation of Afghanistan by the Soviet Union made the country suffer. The, then adorable Afghanistan, surrounded by the marvels of nature, has now become a land of conflict severely indicted by caste, religion, economic class, global power, political goal and other factors. The adversity of the conditions has forced the people from Afghanistan flee away from their home land and seek asylum across the globe. Afghan has become a dream land to them now and for their generations. Khaleed Hosseini's character in the play picturesquely depicts their nostalgic longing for the past and their incessant yearning for their homeland. With a sample of Afghanistan, Hosseini has acted as a mouth piece of the entire ethnic groups across the globe, wielded away from their homeland and engaged in the lifelong struggle of re-establishing their lost identity. The ill-treatment of humans by the fellow humans and the abuse of human rights have been projected well by the writer.

Keywords: confiscation, adversity, asylum, nostalgic, incessant yearning, ethnic groups

Introduction

Literature reflects life in society. The happenings around the society are brought to lime light in order to ensure that people ought to be aware of what is happening around them. Earlier the people find a lot of time to spend together watching dramas on stages. Though there are many genres that fall within the purview of literature, novels that house novelty in its theme and plot always occupy the greatest space in the minds of the readers. Novel as it means 'new' tend to showcase creativity with much fantasy and imagination. The Industrial Revolution had much effect on the lives of people. The public were very busy, monotonous, moving around to earn money which became the sole requisite of them. Their literary taste and fervour did not disappear. They found coffee houses, literary clubs to discuss literatures. Their interest towards reading and discussion paved the way and thus novel had its evolution and emergence by late 17^{th} century. By the emergence of novel it assures the readers with much entertainment and pleasure. There are many types of novels like Epistolary, Historical, Adventurous, Picaresque, Sci-fi and others.

In the initial stages the novels were written much to entertain people. Years after the novelists had taken social responsibility to showcase the things happened in their society and how it affected the society. For example, Tale of Two Cities by Charles Dickens talks about the consequence of Industrial revolution. There were many similar novels to quote. Later after many decades not only English literature but other literatures in translation had become very prominent. With the emergence of British colonial powers across the globe created a significant impact in literature. In the process of evolution, novelists from the common wealth nations have borne on their shoulders the responsibility to update the readers with issues that nag the life of people through their writings. The literature written by common wealth nations were termed as Post-Colonial Literature.

Freedom, independence, longing for home land and culture, return to native, abolition of slavery are a few prominent themes that have been discussed for many decades. Even after independence every

commonwealth nation is in possession of difficult phase to cross by. Independence has not ensured freedom and equality to all nations. Still there are enumerous numbers of countries that have been witnessing humiliation, slavery, displacement, destitute and identity crisis.

Post-Colonial literature in general never fails to remind us the lives of people before and after independence. Post colonial literature is the pioneer writing where the voice of the voiceless are voiced out deeper. Many prominent writers from Africa, New Zealand, Sri Lanka who through their writings have created own space for their natives to speak out the voice of the voiceless in particular. They act as the representatives and mouthpiece to voice the cry of the natives of their own home land and culture. The post colonial literature has slowly changed its theme, colour and thus emerges Diasporic literature.

Diasporic literature talks about the sufferings of people in misplaced land, society and culture. Diaspora or Diasporic literature brings in clear the people who lost their identity and misplaced far from a madding crowd. They are alien to the new society. They have lost their culture, tradition and society. They have lost their home and home land. As we believe "East or West home is the best and so "Home and Home land" is their dream and hope.

Next to diasporic literature, Refugee literature has taken a global wide recognition. Diasporas are international migrants residing in an alien environment. The refugees are forcibly displaced from their original home land because of war, conflicts, violence and other political traumas. Refugee Literature pictures the revelatory truths, moments of the displaced people from their home land as an outcome of war, violence and despair. Refugees are people who are forcibly displaced from their original home or country by conflicts and persecution and environment disasters. Refugees in general come from war-torn countries. Refugee literature documents the indecorous, violent and absurd living conditions of people who are forced to flee from their home land and arrived on some alien land as "irregular migrants".

A few countries like Sri Lanka, Syria, Lebanon, Sudan, Afghanistan and others are listed under the refugee nations. Among these countries there are two nations that hold a large number of refugees are Syria and Afghanistan. Syria which is officially represented as the Syrian Arab Republic has more than 17% of people as refugees. Though the country is abundant with natural resources, high mountains, fertile plains it was ranked last on Global Peace Index as it has been regarded the most violent country in the world due to repeated wars. Afghanistan is one such land with a large number of refugees. To voice out the voice of the voiceless a few writers from the marginalized land especially of South Asian Countries come up with their writings as the representatives of refugee land.

South Asian literature, the umbrella term refers to the literary works of writers from the Indian subcontinent and its neighboring countries. South Asian Literature is written in regional languages at first later it is been translated into English to get universal acclaim. South Asian literatures are written in order to encourage their culture and recognition universally. Countries include India, Pakistan, Bangladesh, Sri Lanka and Nepal, Maldives, Burma, Bhutan, Afghanistan and Iran are included in South Asian Literature. South Asian Anglophone literature has also been documented in many national and regional languages and is published universally. Some of the works are translated in other European languages, such as, Portuguese, French and Spanish. The Bookers Prize winning great novelists such as, Salman Rushdie and Arundhathi Roy hand round as a great source of influence for the recent writers of South Asian Literature. There are some South Asian countries that are devoid of hope, happiness, joy and freedom. Syria, Sri Lanka, Sudan, Afghanistan are few nations who holds a large number of refugees. The diasporas are globally spread. They are somehow acknowledged and able to find secured life. The case of refugees is not the same. They are not shown enough concern to be treated as humans. They are treated slaves. They run and run to save life.

Refugee literature has taken responsibility to document the issues, traumas faced by the refugees in their homeland as a result of confiscation of militants and other imperial powers. Khaled Hosseini is one such writer who was born in Afghanistan. His family and he experienced a joyous life in Afghanistan in his

childhood days. With the ingress of soviet militants they were forced to leave the homeland leaving their joy and merry. Later he settled in America. His nostalgic longings and his love for his homeland connected him well with the issues and political trauma that makes him write for the refugees.

Khaled Hosseini was born in Afghanistan in the year 1965, and grew up in the pre-Soviet war era in Afghanistan. He was fostered in Kabul. His parents were graduated in university. His mother taught Farsi and history at a large high school for girls and his father was a civil servant at the Foreign Ministry. Khaled Hosseini, an Afghan born American Physician turned writer, is a notable novelist of South Asian Literature. His prominent novels are ***The Kite Runner, And the Mountains Echoed, Thousand Splendid Suns and Sea Prayer.*** My paper here aims to talk about Khaled Hosseini's debut novel '*The Kite Runner*', which was published in the year 2003. The love of native soil is one of the major themes of *The Kite Runner*. The novel "*The Kite Runner*" has its setting in Afghanistan and the USA that happened between early 1960's and 2000. The protagonist of the novel moves to America due to the political unrest in Afghanistan. The novel begins with the protagonist recollecting his memories in Afghanistan happened in his childhood days. Flying kite in Afghanistan with friends is their fun, sport and happiness.

Flying kite is not only their joy but to win over the other friends is also their pride. Amir the protagonist flies kite with his friend Hassan. The then Afghanistan was a stunning, serene and safe homeland with all its joy, prosperity, peace and happiness. The way in of Soviet the beautiful land Afghanistan has lost its happiness and peace. Khaled Hosseini, the writer has to let know the global readers about Afghanistan before and after the entry of Talibans. The novel has its setting in Afghanistan that is very important and the themes of violence, betrayal, political unrest have much influence on the characterization of the novel. The author has involved only handpicked characters in the novel. Through the limited characters Hosseini is able to bring a vivid portrayal of the life of the political unrest and social traumas faced by the refugees. The characterization in this novel is acute and intense. They all play a vital role in this novel. Each character in this novel is unique in a way or other.

Amir, the protagonist of this novel is a young Afghan-American writer in San Francisco. He is forced to get a dangerous journey back to his country of origin, during the Taliban regime across a devastated Afghanistan looking for Sohrab, who is Hassan's son. Hassan was a good friend of Amir in Afghanistan. He recollects his happiest days with Hassan in Afghanistan. He was proud to remember his winning a Kabul's Kite Runner Tournament. He was proud to remember his winning a Kabul's Kite Runner Tournament. The protoganist of Hosseini's *Kite Runner*, Amir, is an Afghan immigrant who makes the America his home. As of Amir America is a land that represents freedom and choice. Baba, father of Amir, once the rich landlord in Kabul faces the humiliation of doing menial jobs in America. Amir feels that his father and he are not only free from the boasting atmosphere of his homeland. Baba and Amir go out selling second hand things in a fair on every Saturdays. The other immigrants of Afghanistan will also gather there for selling and buying things. The Afghan immigrants shared their happiest moments in their homeland and the celebration of Kite festival. Though he settles in America, his conscious feel of his nation and adores for his native soil urges him to get married to a girl Soraya, an immigrant of Afghanistan. Her father is the former general of Afghan army. Amir is forced to leave for Afghanistan from America after Baba's death and his marriage to Soraya to watch out for his friend Hassan. He immediately rushes to Afghanistan to meet Rahim Khan. Rahim Khan is the uncle of Amir .Amir's love for his native soil is still in his flesh and blood. This is proved by his consciousness about his country. He is shocked to see his deserted home and his home land being invaded by the Talibans. He feels an alien is his homeland. He feels not at home but declares himself a tourist. He thinks about his childhood days flying kite with Hassan. But now he can see only children carrying guns and pistols. He comes to know of his childhood comrade Hassan and his son Sohrab through Rahim Khan. Hassan died shortly leaving his son Sohrab. Amir is looking in search of that boy. It is partly out of love for his homeland that he flies to Peshawar to meet Sohrab, son of his half-brother Hassan, who later proves a solace for Amir and Soraya.

Before the entry of Soviet Union, Afghanistan was a country at peace. The land provides all happiness, security to its native people and its neighbors. Kabul was a growing, blooming, broad-based city which assures the freedom for women and education to women. The situation is tough and sad for one to believe the real picture of Afghanistan as it promises a silent and peaceful life for its people before the way in of soviet regime. Hosseini was unfortunate to enjoy the peaceful years as his family was forced to leave their native soil. But still then the few years where he had lived and breathe the freshness of Afghan air made him come up with the greatest works like ***The Kite Runner, A Thousand Splendid Suns, Sea Prayer, And The Mountains Echoed*** which aims to throw light on the real face of Afghanistan.

Hosseni wrote his debut novel *The Kite Runner* to illustrate the world some of the throat choking issues conceded over in the culture of Afghanistan such as identity, assimilation and power. He spends a good amount of time in characterizing and developing Amir, the protagonist who has realized his self-identity at the end of the book. Khaled Hosseni has brought out his own experiences in the novel through the narrator, Amir. The writer too had fun moments, happy instances when he was in Afghanistan. He recollected some instances like flying kites and others. Khaled Hosseini with his parents sought asylum as refugee in America. They found hard to get au fait with the new culture. This again is clearly picturized in the novel for anyone who left their country to live in America. These instances are proved by the other refugees of Afghanistan adjusting to a life in an alien land which is illustrated through the main characters like Baba and Amir. The personal experiences of the writer may have inspired and influenced him to document his memories in a book. He also poignantly shows the difficulties of assimilation into a new culture and country when Baba and Amir move to California leaving their peaceful life, his kite flying, his friends, his pride, power and others.

But Hassan, a Hazzara boy does not come back with the kite as he gets insulted and raped by a gang of teenagers. Amir witnesses the scene but dares not to challenge them instead he is found scared and dumfound. He comes there not to rescue his friend. Instead, he hides his shame and guilt behind anger and denial. Amir and Hassan's bond comes to an end when, a few days later, after the Russian invasion, Amir and his father Baba abandon Kabul and sought asylum in America. Apart from the characterization there are few things that make the novel exemplary. The intersection of political events and private lives in one another theme that is discussed that touched the hearts of the Afghan refugees who lives across the globe. The major events of the novel revolve around the central character Amir who has followed and witnessed the transitions of Afghanistan. Amir has recollected his childhood experiences where we can understand and see the calm state of Kabul during the monarchy, the entry of the republic, and then watch the invasion of Soviet republic and in fighting between the Pashtuns and the Hazzaras. The Pashtuns who acclaimed to be the better social class in Afghan ruin the country by joining hands with the militants. The events that happened in Afghan with the confiscation of the native soil by Talibans have played significant role in the changing lives of every characters involved. The founding of the republic gives Assef, a childhood opponent to Amir and Hassan take it a chance of revenge to harass Amir, simply because Assef's father is known to the new president. The entry of Taliban and their invasion devastated Kabul and its traditional culture and heritage. This obliteration forces Baba and Amir to take flight to California. When the Taliban grabs power, they murder Hassan and give Aseef a status that encourages him to involve more in criminal activities that feeds his hunger like sadism and sexual urges. He is neither worried nor feels guilt for what he has done. Amir's encountering these events in course of his journey make him carries out his mission to keep Sohrab and his liberation by fighting with Aseef. It gives a subtle note and implications that Afghanistan will have its own liberation and salvation one day or the other.

The novel has one great feature, the perseverance of the past and the scar of the wounded mind and guilty conscience. The characters in the novel are swayed away by the influence of the past and the remains of the scar left and brooded over in their mind. Amir and Sohrab have been the characters who are swayed much of the past than any other in the novel. In Sohrab's case, his past has been so traumatizing that it affects all his

behavior. As a Hazzara boy, he is cornered and insulted by the fellow boys of his age who are Pashtuns. He gets victimized to his prolonged physical and sexual abuse. He embraces the softness of Amir's touch, his physical presence and is happy for that. He gets rudely shocked and even thinks of committing suicide when Amir informs that he should go back to orphanage. The gentle touch of Amir gets lost in a minute. He wants to endure this softness forever for he feels the touch of his parents. Amir holds the past within him. This is clearly evident from the book's first sentence till the final sentence of the novel. Is Amir still living in the past? Yes. His guilty conscience and the remains of his past doing hurt him a lot and this motivates him to take further lead. Amir also takes responsible and feels shame for the Taliban murdering Hassan. He thinks that his betrayal of Hassan and its consequences set in motion for the further destruction that led to Hassan's death. He victimized Hassan and pushed Hassan and Ali out of Baba's house. The past can never be hidden nor be forgotten.

The Kite Runner, written by Khaled Hosseini, is better described as a "political allegory of a global ethics" says Jefferess. The novel itself, with the protagonist, Amir, stand as the icon of the need for a unified bond between countries, specifically, existing in the America and Afghanistan. Everywhere across the globe Afghanistan and its culture is misinterpreted and misunderstands by the people. The People mistake the country for being mostly associated with terrorism. Hosseini wishes to break these preconceived notions and started with this novel justifying the ignorance of the Afghan people.

The story attempts to bring together two groups of people (Pashtuns and Hazzaras), which in turn narrates another parallel story of the cultures of two nations like America and Afghanistan. Khaled Hosseini's primary purpose is to annihilate western ideas and pictures of Afghanistan and set up in the minds the readers to a culture that is not always associated with war, violence and bloodshed. Through the characters like Amir and Sohrab, Khaled Hosseini talks about the futuristic promises and hopes of Afghanistan and their happy living again in their own land by flying kites again.

According to author's view the present Afghanistan is not the place where they had been before. We have known Afghan as a place where bombs blast, people died, war, violence, corpses on streets and possessions looted. Khaled Hosseini in his debut novel takes a lot of hardships in proving the innocence of Afghan people. Innocence, love, compassion, abundant merry and happiness was there in Afghan before the amputation of Soviet Union. This has been clearly picturised by Hosseini through his character Amir, Hassan, Baba and others when they were in Afghan. Even after their move to America they remain calm and compassion. They showered their love to the Afghan neighbours. Their love for home, homeland and people exists in the mind of Baba even in his death bed. Though settled in US he looks for a bride for his son who belongs to his land and tradition. He found Soraya who hails from the same land with the same tradition and culture. Though the author talks about the greatness of his culture and tradition in his novel we need to think of the other faces of Afghanistan. A few people from Afghanistan escaped and sought asylum in various parts of the world. But what happened to the rest of the people in Afghan? It is also shown through a character named Assef. To survive a man like Aseef joined with the Taliban troops and obey what they said. The remaining Afghans, the Hazarras were ill treated and abused. Sohrab, the son of Hassan is ill treated and abused. The political wrench has not spared even the small boys. Sohrab and his sufferings in the hands of Assef and his men prove that they are inhumane. The author in this novel has dealt with a serious theme that is unnoticed by many people in the world. The rescue of Sohrab from Assef at the closure of the novel may bring peace to the readers. But after reading the novel every reader's heart aches for sure. This novel alone can serve as a catalyst to understand the life of the people who are misplaced and have lost their home and homeland.

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Victimisation of Gender Conflict and Identity Crisis in Mahesh Dattani's *Tara* and *Dance like a Man*

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Abstract

The paper 'Victimisation of Gender Conflict and Identity Crisis in Mahesh Dattani's Tara and Dance Like a Man, deals with the problems faced by the characters on gender conflict and the thirst for identity. It also focuses on the discrimination and the power of the patriarchal society. It also throws beam how women struggle for their freedom. It removes the mask on the myth of active male and passive female participation in the Indian society. Dattani is very successful in proving the point that a human being should possess both the masculine and feminine qualities. He extraordinarily countered the presentation of the association of the gender roles with conservative practice in his works. Equal participation of both male and female gender is necessary for the healthy developing society in the India advanced with science and technology.
Keywords: victimsation, gender conflict, discrimination, identity crisis, patriarchy

Mahesh Dattani is an Indian director, actor, playwright and writer. He is the foremost playwright in English to be awarded the Sahitya Akademi Award. His plays have been directed by many famous directors. He developed his interest in play writing after getting influenced by Edward Albee's *Who is Afraid of Virginia Woolf* and Gujarati playwright Madhu Rye's *Kumarni Agashi*.

Gender Discrimination and Thirst for Women's Identity plays an important role in the works of Mahesh Dattani. Some of his prominent plays include *Final Solutions, Tara,* and *Dance Like a Man*. The paper deals with the gender discrimination and parental authority in the play Tara and the thirst for women's identity in the play *Dance Like a Man*. His plays throw light on the atrocities done against the female members. The play Tara represents the domination of the patriarchal society where the important decisions are taken only by the male members of the society infavour of the male members of the family. The rules created by the men, in order to subjugate the freedom of women play a significant role in his works.

Certain rules and regulations created to represent the domination of men shows how women are used and practiced only to do the so called household works of women such as cooking, washing, sewing and so on. It shows a symbolical reference to the Old Age where the men go out for hunting and the women to look after the cave. Even the myth of active male and passive female participation continues still in the age of advanced scientific technology.

Tara and Chandan are identical twins in the play Tara. Patel and Bharathi are the parents of the twins. Patel, the father of two children thinks only about the future and life of children. But he fails to have concern about the female child Tara. This shows the cruel domination of the patriarchal society where the family members hardly care about the future and life of the female child. They did not notice about the welfare of the girls. Bharathi's father gave all the money only to Chandhan after his death but not to Tara. He gave financial help for the medical treatment of Chandhan and not to the crippled Tara, who is badly in need of her survival. Even though Tara is very intelligent and optimistic; she is neglected by the male community in terms of her physical deformity. The following quote represents from the words of the lengthy dialogue of Bharathi's father:

> ....can show that a major part of the blood supply to the third leg was provided by the girl… The chances were slightly better that the leg would survive… On the girl. Your grand-father and your mother had private meeting with Dr. Thakkar. I wasn't asked to come… I couldn't believe what she

told me-that they would risk giving both legs to the boy… The doctor had agreed… It was later I came to know of his intention of stating a large nursing home-the largest in Bangalore. He had acquired three acres of prime land-in the heart of the city from the state. Your grand-father's political influence had been used… Chandan had two legs for two days. It didn't take them very long to realize what a great mistake they have made. The leg was amputated. A piece of dead fish which could have might have-been Tara (Tara 378)

Tara is a crippled girl with the pathetic situation showing sympathy for others. The Siamese twins, Tara and Chandan possess three legs. The third leg naturally relate to Tara's organs. The leg was transplanted to Chandan's body but it was not accepted by his body. The leg was denied for Tara, who had the better chance for survival. The unethical preference for the male child in the society is very common but the negligence of the female child in terms of male domination in the patriarchal society shows the tragic end of the story. Bharathi's father is very rich and influential person in the society who needs only the male child as his heir and he did not even care about the life of female child Tara. Tara sacrificed the leg to his brother without her acceptance. But nature did not show any partiality over male and female children. The operation was unsuccessful and both the children had to depend on the support of the artificial leg.

The gender crisis paves way to the identity crisis which in turn forms the major problem in the society. Tara is badly in need of the moral support from her family members. When it is denied, she loses her interest in life. As a result, she suffers from the identity crisis. Dattani is very successful in presenting the gender discrimination in Indian society. His belief is proved that a human being should possess both the masculine and feminine qualities.

Dattani's Dance Like a Man highlights the discrimination that leads to the fragmentation in the society. Mostly women are facing the darkness in the hands of patriarchal discriminative society. The men are given as examples for the power and predominance in the gender inequality family as well as the society. Men hold the power of authority and dominance over children and mainly women of the family. It hurdles the birth of new civilization and humanity in the minds of the people. It portrays the unquestionable power possessed by the male characters in an Indian family. It mainly focusses on the dominance of Mr.Parekh, the head of the family. He is a reformist and freedom fighter. But, at the same time, he is cruel, dominant and conservative. He supports India for getting freedom. Ironically, he never allowed his own family members to act in their own way. He frames strict rules and regulations to the wishes of his own son.

Parekh's son Jairaj wants to become a Bharathanatyam dancer. But he opposed and rejected his choice. He replies, "Do you know where a man's real happiness lies? In being a Man". He rejects the idea and passion of his son by saying that it is not a male-oriented profession.

Jairaj : You promised you would allow me to continue with my hobbies.
Amritlal : That was when you were a boy and dance was just a hobby. Grow up Jairaj.
Jairaj : I don't want to grow up! You can't stop me from doing what I want.
Amritlal : As long as you are under my care ….." (422)
Amritlal : Is it because of your wife? Is she forcing you to dance? She may be influencing you. May be it's not you. That's one thing I regret, consenting to your marriage." (422)

Man is posted to be the head of the family and the profession of man should also be filled with self-esteem and self-dignity. In other words, man should not undergo female art like Bharathanatyam. He considers the dancing art equal to prostitution. It is confirmed that Parekh feels ashamed for his son because of being a man; he is inferior in his profession. He sees the profession of dancing as an inferior art. He is a man to judge everything and everyone from the floor of masculinity. He is not able to digest the profession chosen by his son. He says, "Well, most boys are interested in cricket, my son is interested in dance. I thought. I didn't realize this interest of yours would turn into an obsession".

By introducing ironic elements such as wrong judgement and inclination, Dattani makes Amritlal Parekh to compare the dance with womanly mannerism. He also makes doubts towards 'guruji' who teaches dance to Jairaj. His effeminate judgement disgusts and irritates Jairaj. "I have never seen a normal man with long hair. I have also noticed the way he walks". Parekh hurdles Jairaj from dancing, but he allows Ratna, his daughter-in-law to dance. This shows the partiality of the discriminative society and it reveals that how men and women are not treated equal and not given equal power and position in Indian society. He makes Jairaj to feel that grace and beauty are considered to be the quality of women and they are meant only for women.

Dattani concludes the work with the painful reality. The consequences of gender conflict made Jairaj to feel that he is fit for nothing. As the idea 'Dance is the quality of womanly identification' fits in the minds of Jairaj. Finally he quits the profession of dancing and feels worthless. The thought of being a husband makes Jairaj blames his wife Ratna for taking away his self-possession, self-esteem, respect and confidence. Even he thinks the dancing art as manly profession, the domination of the husband's role plays a major role in this play "Dance like a Man". He says, "You took it away bit by bit. You took it away when you made me dance my weakest items. You took it away when you arranged the lightening so that I danced in your shadow".

> "I want you to give me back my self esteem! Bit by bit you took it when you insisted on top billing in all our programs. You took it when you made me perform my weakest items, you took it when you arranged the lighting so that I was literally dancing in your shadow." (443)

Dattani's Tara and Dance like a Man throws spotlight on the painful and huring conflict about the victims of the gender conflict. Each and every quality is based on the yardsticks of gender in the Indian society. He paints various issues such as gender discrimination, archetype and modernity in the tradition of India. It opens up the plight of the marginalized victims. Dattani is very successful in presenting the gender inequality as social evil which has overwhelmed the Indian society. The gender inequality is just a social construct. It can be altered, deleted and produced at anytime. Every individual should be based on the quality and capability but not on gender basis. Every individual represented in this paper as 'so called victims' faced identity crisis in every aspects of their life.

In an interview, Dattani was asked the reason behind the themes of his works such as class, caste, religion and science. He replied that gender discrimination is more visible in the culture of India. Tara is not treated inferior for her physical deformity but for the gender she was born into this so-called patriarchal and male dominated society. Mahesh Dattani himself had once told Sachidanante Mohanty in an interview that:

> Tara is about a boy and a girl, Siamese twins, I have taken medical liberty over here because Siamese twins are invariably of the same sex and they are surgically separated at birth. It was important for their survival and the play deals with their emotional separation. The play Tara is also a metaphor for the conjoined and separated male-female entities and the male given preference over the female. (134)

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Mapping the Aesthetics of Differently Abled: Exploring the Hidden Identity of the Marginalised in *The Shiva Trilogy*

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Abstract

Disability is one of the major reasons for marginalising people. The term disability is nowadays gaining new insights, rather than the helplessness of a person to tackle the absence of a body part or senses. In a comprehensive view, not only the inflexibility of the body but also the problems of LGBT people, poverty, unemployment, even infertility can be regarded as a state of disability to act the idea of "normal". Sometimes culture and society label people as disabled when it fails to identify a set of qualities in them. Therefore, it can be rightly considered that the notion of disability is psychological rather than physiological. Disability in the new cultural era has gained various interpretations as there are multiple psychological and technological ways to cope with it when compared to previous times. Many eminent personalities considered their disability as different abilities and created history by shaping their own identity and space. When most disabled people consider themselves as victims of fate, only a minority changes their destiny positively. This minority makes themselves "specially-abled" when society calls them "differentially abled". The present paper tries to explore disability in terms of character and theme in the literary narrative of Amish Tripathi's Shiva Trilogy, both inside and outside of the traditional literary canon. It also analyses how disability studies help to motivate people who are considered as disabled. The various perspectives in disability studies can destabilize established theoretical paradigms in literary criticism. Literary representations of disability open up discussions about some of the most pressing issues of our age: austerity, empathy, minority status, social case, and citizenship.

Keywords: Disability, Identity, Stigma, Minority, Normality, Differently abled, Specially abled

What a piece of work is man! How noble in reason!
How infinite in faculty, in form, in moving, how express and admirable in action!

- William Shakespeare

The above lines highlight the nobility of man and it asserts that man is one of the invaluable and absolute creations of God. But society started to question the absoluteness lied in man especially when he is born as or becomes abnormal ie, deformed or disabled. Such people are gradually dragged into the darkness where they are unable to view the infinite wonders of life. Medical Science used the word disability or impairment to define such abnormalities. Before discussing it as a deficiency, it is inevitable to analyse how the word disability constructs meaning for disability studies and explores its development as a discipline in the late twentieth and early twenty-first centuries.

People with disability have been degraded as marginalised in almost all parts of the world irrespective of social status, caste, race and gender. The majority of them lost the basic human rights in which the nondisabled people experience. For survival, they started to fight against the insecurities and hazards that existed in society towards them. Gradually, disability activism and social campaigns evolved in all countries especially in the United States and the United Kingdom. Another factor that led to the creation of such

campaigns is the issues of war veterans who became completely or partially impaired due to the terrible effects of war. Such movements were also helpful to people who became disabled at some point in life by accident or brutal acid attack, to realise their strength and to come forefront. These campaigns gave an impetus to think about disability rights and based on this some legislative changes occurred for considering the various issues faced by disabled people. As a result, numerous discussions and studies were conducted regarding the negative impact of disability created by society.

The early disability studies began in 1960 with the publication of the work Stigma: The Experience of Disability by Paul Hunt. This text puts forward some key issues brought up by the activism of the 1960s. According to Hunt, the greatest problem regarding disability constitutes the social environment rather than the individual. Hunt examined the need of bringing up such matters into the public sphere. Followed by this, many people combined their personal experiences and participated in the campaigns that are designed to challenge the environmental, physical and mental barriers disabled people confront. By the late 1980s and 1990s, such social and political rights-based campaigns created a greater awareness of disability in academic circles. Scholars in sociology, education, cultural studies and humanities presented an alternative model of disability. The medical model treats disability as a pathological deficit residing in the individual. The medical model put disability into a negative frame by deteriorating such people as inferior and damaged. The alternative model is called the "social constructivist model" which gave emphasis to the public and structural aspects of disability and they opined that, historically, disabled people had been labelled as an oppressed group. The social model could divert the attention from the body to society and it elucidated the picture of how society treated disabled people.

The social model classified the terms Impairment and Disability. If a human body is lacking a limb or having a defective limb or organ it is called impairment. People with impairments are restricted to do any activity in mainstream society and gradually they are excluded from social participation. Such a derogatory aspect is termed disability. Through this categorisation, we can understand that disability is a socially constructed phenomenon. In a sense, society itself "disables" people by discriminating or creating environmental barriers. For example, wheelchair users might have any type of impairments, but they are disabled by lack of provision of ramps and they are not able to access all the facilities of normal people. So we can identify that cultural and environmental factors have a big role to produce disability. In this context, feminist critic Simon de Beauvoir's famous quote, that is, " one is not born, but rather becomes, a woman" (247) gives added significance.

One of the founding texts in the field of disability studies is Erving Goffman's sociological study, *Stigma: Notes on the Management of a Spoiled Identity* (1963). He enunciates that "stigma" creates an association between a person and their social context. From ancient time onwards, there existed a tendency to devalue disabled people. In contemporary culture also, society labels them as different by oppressing their civil rights. It gave new ideas to the social model and exemplified that disability is not fixed but rather a product of the social attitudes and practices of the society. The social model borrows heavily from Foucault's understanding of the role of the state in regulating and normalising bodies, through a process of "subjection" and the techniques of biopower such as statistics, demographics, sterilisation and eugenics (Siebers, 55). In his work,*The History of Sexuality (*1976), the philosopher and critic Michel Foucault says that " the social constructionist view positions "docile bodies" (135). Intersectional approaches such as feminism, postcolonialism, queer theory, critical race, etc. also moulded the growth of disability studies as they served as a link for gender, race, class and sexuality.

In the twenty-first century, disability studies emerged as an independent discipline in literature and it opens new opportunities for scholarship, knowledge building and the advancement of human rights. Digital technology platforms such as Blogs, Websites, You-Tube Videos, Twitter etc. provide far-reaching low-cost platforms to allow disabled people to express their painful stories which they hide inside. Such expressions

make them more powerful as well as open various ways to mingle with society. Autobiographies of disabled people serve a major role in the development of literary disability studies and also provide strength and courage to the disabled to tackle hardships, by inspiring them through life narratives.

Considering the range and impact of disability in all aspects of life, it is worthwhile to analyse the portrayal of the same in various literary narratives and visual media. In general, every narrative in one way or the other portrays disability. It is visible in some and hidden in others. For example, even in commercial entertainers, there are some disabled main characters(submissive, diseased, handicapped, ugly, low class, poor, etc.) but they may sometimes be hidden under the hero. In another way, heroism is the result of some hidden disability, where the visibly disabled are made a foil to the hero. In the case of written narratives also we can see the diverse portrayal of disability. In most of these portrayals whether it is in favour of the disabled one or not, the glimpses of disabled ones being utilized by others for their benefits despite the mental trauma, compulsory alienation, and most importantly the identity crises experienced by the disabled are unnoticed. Undoubtedly, the literary and visual media discourses play an important role in fore fronting the problems as well as the strength of disabled ones. This study will be well defended with the analysis of Amish Tripathi's well known *Shiva Trilogy.*

Amish Tripathi's *Shiva Trilogy* is a deconstructive representation of Indian Shiva Purana, constituting the novels, *The Immortals Of Meluha*, *The Secret Of Nagas*, and *The Oath Of Vayuputras*. The trilogy is highly admirable for the characterization from different perspectives. The book can be rightly regarded for the portrayal of the disabled as differently-abled and is an exploration of the hidden identity of the marginalized. In the portrayal of Nagas, the conflict between good and evil, the concept of 'Vikarmaka', good and bad effects of the magical drink Somras, the bad fate of river Saraswathi, problems caused by war, etc., the traces of the conflicts of disabled, their fighting, struggle for existence, survival, etc. can be tracked down.

The Nagas are a cursed race of people who are born with serious deformities which are regarded as the outcome of the sin of their previous birth. Some are born with extra hands, horrible faces, sometimes more than one head. They are highly displeasing to others' eyes and the very opposite to the established notions of beauty. Despite being good-hearted, just, and diligent, they are discriminated against in society as they are forcefully granted character deformities too. All others around Nagas having misconceptions about them. According to Meluhan concept, Shiva/Neelkanth is the destroyer or saviour against evil. At first, Shiva also believes that destroying evil is to destroy Nagas, who are the source of all evils. As Nagas are the symbol of evil and hatred among Meluhans, they are not allowed to live in the Sapt Sindhu region. They live in the south of Narmada, beyond the Meluhan border. Nagas are the products of the side effects of Meluhans magical drink Somras but they abandon Naga child immediately after birth. Shiva decided to support Suryavanshis after the heavy blast of Mount Mandar, which Meluhans and Shiva believe to be done by Nagas. Not only this but all other unlawful and criminal activities in Meluha are attributed to Nagas.

Despite all these, Nagas are extremely intelligent who made their kingdom highly secure with all possible means. They maintain a well trained and highly active and alert army system. Their war tactics, defence system, war equipment, town planning, foresight, etc. are par excellent, which made the so-called well maintained perfect Meluhans wonder. When Shiva decides to fight against Somras and to destroy evil, Nagas ardently support Shiva, which makes him more powerful. But most of them appear before the public covering their faces and deformities with a veil, especially Ganesh, the Naga Lord of the people. Ganesh removes the veil after getting acceptance by Sathi and Shiva, which ultimately changes his image and boosts his confidence. It can be rightly considered that, if society accepts the deformed people without hesitation, they can live according to themselves and confidently utilize their abilities and create their own unique identity.

The most victimized of Nagas is the Nagas' Lord of people, Ganesh. Ganesh is Sathi's son from her first marriage. He is born with an abnormally long nose, two buck teeth, and floppy and large ears which make

him looks like an elephant. Following the Meluhan system, the deformed child is abandoned by his grandfather Daksha. For a long time, Ganesh appears to others covering his face with a veil. It is his inferiority complex and fear of being rejected that prevent him from meeting Sathi though he gets so many chances. He is highly moral, diligent in his duties, and kind-hearted. Moreover, he is a brilliant and brave soldier and an excellent tactician. Once he rescues two women from the attack of crocodile, but it turns against him as he is misunderstood as a Naga who tried to eat the women. He also kills Urgasen, the Magadhan prince, to rescue an immigrant woman. Once he rescues his brother Karthik from the attack of the Ligers. Ganesh is the one with great potentiality but thoroughly frustrated with the abandonment and alienation. His yearning for love can be traced from his words to Sathi, "Ugly, aren't I?..... Is that why you abandoned me?..... Because you couldn't even bear to look at me".(*Secret of Nagas* 221) This clearly shows his agony on being isolated and separated from his parents and of course from the mainstream society. He suffers all these only because he is a Naga, a physically deformed, he is denied of his existence and identity. Most of the time in the story he is in veil and not even called by a name only called as the Lord of people, it is only after Sathi and Shiva thereby the society accepts him he came to the forefront. Yet he overcomes all his struggles with determination and establishes his own identity. He is a brave warrior, a lovable brother, and a devoted son.

The concept of 'Vikarma' in the Shiva trilogy is an example of how society makes disabled, exploits, and controls people through some established and rigid notions. Vikarmas are untouchables, who are punished in this birth for the sin of their previous birth. They live a disrespectful and tolerant life. They pray for forgiveness to Lord Agni, the purifying fire god. A Vikarma women is not allowed to marry and to touch anyone except her close relatives. Giving birth to a stillborn or deformed child, sudden incurable diseases, accidental dismemberment are considered as the result of sins from the past and such people are considered as Vikarmas. If any other citizen touches Vikarma people he must undergo a purification ceremony or Sudhikaran. As far as Meluha is a land dedicated to its law and order, its people obey this without any objection. They being submissive and strongly believe that they deserve this fate. For example, Sathi lives as a Vikarma though she and her father had the right to change the rule. At last, Shiva changed this rule by marrying Sathi and touching Vikarma people. Drapaku is a Vikarma as his father is a blind man or Vikarma. Shiva places him in the Meluhan army. But others think Vikarma is weak and cannot fight. But later, Drapaku fights very bravely from Meluhan side and gets acclaim from all corners. Vikarmas are the epitome of how social norms curb the identity or grant negative identity to people. Strictly maintained ideologies and power made people mentally inferior and devoid of identities. We can interpret this as one of the examples of what Antonio Gramsci called Hegemony, the dominance of one group over another, often supported by legitimising norms and ideas.

All major women characters in the *Shiva Trilogy* (Sathi, Kali, Ayurvathi, Anandamayi, Kanakhala are independent, intelligent, and powerful, having their own identity, in no way inferior to men. Sathi, the brave Meluhan princess, is a skilled swordswoman. Kali, the queen of Nagas is also extremely powerful. Ayurvathi, the Meluhan chief of medicine, is capable of curing any disease. Anandamayi, the princess of Ayodhya, is a strong-willed woman. Kanakhala is a highly educated, intelligent woman and the prime minister of Meluha.

Of all these powerful and intelligent women Kali is the most marginalized and alienated. She is the twin sister of Sathi, the daughter of Meluhan King Daksha. But she is abandoned by her parents because she is a Naga child. Her body is described as "there were small bones which ran from her shoulders down to her stomach, almost like a garland of skulls. On top of her shoulders were two small extra appendages, serving as a third and fourth arm. One holding a knife…..the colour was jet black….face was a replica of Sathi's" (*Secret of Nagas*, 223). But Kali's strong willpower and determination make her the Queen of Nagas. She is a courageous woman, a fearsome warrior, and a wise queen. The disabled identity as a Naga child made her an orphan and alienated her from society for a major part of her life. Her frustrations can be seen in her courage,

ill-temper, arrogant and adamant nature. Despite being powerful and courageous she has the feeling of inferiority and most of the time she is hidden. Only after the arrival of Neelkanth to Panchavati, she comes to the forefront. She dares to do anything, talks courageously and opposes even the male characters especially Neelkanth. Though she is deformed, alienated, abandoned, frustrated, she performs all her duties exceptionally well; she is a powerful and influential queen who protects her subjects and rules her kingdom well. She performs all her motherly duties to Ganesh, Sathi's abandoned Naga child. Tripathi has recreated Kali from Indian myth and fancy and Kali's characterization is the celebration of the feminine power, focusing on the ability which lies hidden in her disability.

Sathi, the female protagonist is the Meluhan princess and daughter of Emperor Daksha. She gives birth to a Naga child, but her father made it a secret and makes her believe that she gave birth to a stillborn child. As a Vikarma, she is subjected to humiliation and insult by her own people and rules. For instance, once while attending a Yaga ceremony, a Meluhan citizen Tarak questions her right to be there. But she defeats him in the Agnipariksha. She is very courageous, strong-willed, and an able warrior yet suffers as a Vikarma. She is separated from her son, her sister, denied a social and married life. But she is very liberal-minded because she undoubtedly accepts her Naga son Ganesh with all his deformities and without seeking any other's permission. As an excellent dancer, intelligent in thought and action, her swiftness and flexibility are incomparable in wars and duels.

Tripathi's portrayal of Sathi is the answer to many questions, such as his reaction to female discrimination, social injustice, caste discrimination, and inequality in society. Shiva accepts her as her own. He respects her and considers her as equal to him. His love helps her to realize her self and abilities. Once after the war, she gets scar on face, and she wants to maintain the scar though Ayurvathi can easily remove it by surgery. When others force her to undergo the surgery, she does not accept it and considers it as a symbol of her wounded self that needs to take revenge on her enemies. Shiva also supports her, telling her that she is more beautiful with the scar. Thus, Tripathi stands by the people who live inferior life because of accidental disabilities or imposed disabilities. It is a war proclamation against the so-called concept of beauty. Sathi is a perfect wife, mother, loyal citizen, warrior and above all, a person having high dignity. She overcomes her repressed identity and establishes herself as a remarkable woman character.

Siva trilogy also portrays how it is difficult to be a close relative of a deformed or disabled one. Maya, the sister of King Athithigva, is a Naga woman. She is two women in one body, having two heads, two arms, and four shoulders. King Athithigva loves his sister and never wants to leave her. He secretly hides his sister in a palace and meets her daily. It shows his mental agony and helplessness. As per the doctrines of Lord Sree Ram Meluhans have the Maika system to maintain social equality. Lord Ram introduced the Maika system, where children are to be brought up in common nurseries. Under the Maika system, all pregnant Meluhan women must travel to camp when they are ready to deliver babies and the children will grow there up to the age of fifteen without knowing their parents. After 15 years parents can adopt any child from there. Though it is designed to stop caste discrimination, parents and children experience high mental trauma due to this. This is an example of how laws and systems make people psychologically disable and control their identity.

Like Nagas and Vikarmas, the Branga community is also a disabled group of people. The manufacturing waste of Somras is thrown in the Tsangpo river, reaches Branga territory as the polluted Brahmaputra, which leads to their disastrous disease. Brangas are having a short life, especially their children fight for lives. When the most prosperous kingdom Meluha treated the whole community adversely, Nagas helped Brangas with medicine and all essential supports. This is how the powerful people utilize everything like nature, resources, technology, etc. for their sake without considering the others or the powerless. Somras is a Meluhan magical drink that can give immortality and cure people of all diseases. After drinking Somras, Shiva gets his blue neck and thereby he becomes Neelkanth. Once it saves Sathi from a mortal wound caused by an Agnibaan. In the Oath of Vayuputras, Brihaspati explains Shiva the ill effects Somras. Brihaspati points

out that, a large quantity of water is required to manufacture Somras. Only the water from the river Saraswathi can be used in the manufacturing of Somras. The large scale production eventually resulted in the deletion of that great river. The toxic by-product of Somras manufacturing is dumped in the Brahmaputra river which flows through the Branga region and resulted in disastrous plagues in that community. The most horrible impact of Somras is that it causes the birth of Naga children. Somras is capable of the multiplication of cells, that leads to deformation and outgrowths. Thus, the Somras which is precious and scared for Meluhans can destroy nature, its resources and harm people causing diseases and deformity and thereby deny their identity and existence.

We can find the traces of Shiva also become disabled in some circumstances. Shiva, the chief of the Guna tribe, travels to Meluha to save his people's life. Gunas and Pakartis always fight each other. At some point, Shiva realises the futility of war and leaves the place with his people. Shiva is brave and he can fight but he feels disabled when it comes to the life of his people. After he gets recognised as Neelkanth, he again gets into confusion being unable to differentiate between good and evil. At first, he recognises Nagas as evil, then eventually realises that the ultimate evil is Somras. Sometimes he is unable to make decisions that he seeks advice from Vasudeva. When it comes to the real war against evil, though he is powerful he suffers a lot and eventually loses Sathi.

Amish Tripathi brilliantly raises his voice against social inequality through his Shiva trilogy. His Shiva or Neelkanth is a social reformer, who speaks against the concept of Vikarmas, and brings the Nagas to mainstream society. Similarly, Shiva can also be regarded as an advocate of gender equality. Tripathi presents his female characters, especially Sathi and Kali as equal to men in all respects: courage, intelligence, ability, education, etc. He presents Nagas as highly abled in their deformed bodies, and Sathi and Drapaku under repressive Vikarma identity. From the above analysis, we can state that disability not always a deformity of body or mind, but it is mostly an identity constructed by society. With determination, the marginalised disabled can overcome all the discriminations like Ganesh, Kali, Sathi, etc. in Tripathi's *Shiva Trilogy* and become a part of mainstream society. By changing disabilities to different abilities, they can be the creators of their own identity. It can be inferred that disability is often psychological rather than physiological as we live in a prejudiced society. The absence of a limb or sense or variation in the same is labelled as a disability based on medical and social notions. Society wants everyone to be bodily abled in the same way, not unique. It is imposing the social and cultural norms without respecting individual differences. Nobody analyses whether the so-called disabled can perform the actions which the nondisabled are ought to do. When they do their activities in their own way, they are considered differently-abled. At the same time, if the disabled can perform more than that of a nondisabled, they are more special with their unique abilities, not merely differently-abled. Our ableist society has the norm of 'able – bodymindedness'; if one is not following the norm, one is expectated to fix it to become as able-bodied as possible. Robert Mc Ruer in his book *Crip Theory: Cultural Signs of Queerness and Disability* explains the theory of compulsory able-bodiedness. For society, disability or disfigurement cannot be 'cured' and such bodies and minds should be hidden away from public view. Mc Ruer says that compulsory able-bodiedness is a system in which there is no choice. It builds the notion that normalcy is everything and assumes that everybody should be able- body minded, no one wants to be disabled. The condition of Nagas and Vikarmas can be rightly incorporated with the concept of compulsory able-bodiedness. They suffered because society cannot bear their looks and accept them as their own. No matter how able they are, it is their looks and deformed organs that matter to society. The idea of compulsory able-bodiedness is parallel to the notion of compulsory heterosexuality by Adrienne Rich. Gender and sexuality are assigned by the system that always demands what has been followed from before. Such notions are unable to accept the reality of transgender or being homosexual and marginalise them as disabled. So it represses people who wanted to change their sexual identity. Thus they were denied their self and reality in

society. Writers like Jack Halberstam emerged with their own experiences of changing gender which give society an insight into what is being self rather than a particular gender.

The contemporary narratives about the disabled put forward the need of reforming the conditions of the disabled by making society aware of what it meant to be disabled. For that, we need inclusive education rather than special school education which is a kind of marginalization that gives an idea that they are less abled and not normal. Instead, there must have special sessions in inclusive schools catering for the special needs of their different abilities. Disability inclusion is an essential condition to upholding human rights, sustainable development, and peace and security. It is also central to the promise of the 2030 Agenda for Sustainable Development to leave no one behind. The commitment to realizing the rights of persons with disabilities is not only a matter of justice; it is an investment in a common future.

More than the inborn physical deformities and accidents, the circumstances play a major role in making people disable. For instance, a study says that there is an increase of 67% in suicidal behaviour during the lockdown in India. The unexpected crisis of disease, lockdown etc. affect the people badly. The reports clearly say that mental stress, alienation and economic factors are the reason for most of the suicides. This can be taken as a perfect piece of evidence for how circumstances make people disable and disability is more psychological than physical. Here lies the importance of being emotionally intelligent, no matter physically able or not. If one is capable of adapting to the situations and have a strong determination and perseverance for success, one will succeed. We have many such people in different fields like Helen Keller, Stephen Hawking, Nick Vujicic, Octavia E Butler etc. who are specially-abled in their own unique ways.

Living in an era of technology and posthumanism, we need to uplift disabled people to mainstream society. This concept is clear in the motto of The International Day of Disabled, which was celebrated on Dec 3, 2020, "Building back better: towards an inclusive, accessible and sustained post-covid-19 world by, for and with persons with disabilities". UNESCO is also organising a global awareness campaign "Tell our stories, enable our rights". When we ensure the rights and identity of persons with disabilities and stand by them, they can act and live their life in their way. They can perform their different abilities and play their role in society more efficiently. Let's hope for a future that is free from the rigid norms of disability where we can wonder, as Miranda in Shakespeare's *Tempest* says,

> How beauteous mankind is! O brave new world
> That has such people in it!

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Gender, Class and Racism in Alice Walker's The Color Purple"

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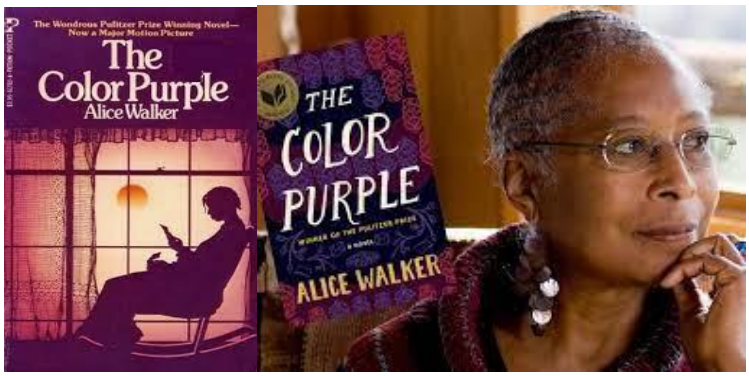
Abstract

This paper looks into the predicament race refers to group of people who have differences and similarties in this novel. Alice Walker narrate about race, sexism, Identity in this novel "The Color Purple". Alice Walker was the First African -American writer who received the National Award for Fiction for her novel "The Color Purple". This paper seeks to exploration Alice Walker as an author who manifest her own particular about racism, Sexism, Marriage etc.. in her novel "The Color Purple". Race, Gender, Violence are the major themes in the novel "The Color Purple". Celie is the protagonist of this novel. The present study investigate the major theme of the novel "The Color Purple".

Keywords: Violence, Race, Family, Marriage, Love, Sexuality, Sex, Religion, Women and Feminity& Oppression**.**

Introduction



African literature has its own thrust in explaining about that literature as a field of study is all about unity with fruitful to mankind. This novel "The Color Purple" is a Epistolary novel by Alice Walker. She is a African-American Novelist, Short Story Writer, Poet and Social Activist. She published the novel "The Color Purple" for which she won the award Pulitzer Prize for fiction. Most of her notable works were contract with race, gender and sex etc..

Racism is the belief that groups of humans possess different behavioral traits corresponding to physical appearance. Alice walker examines about how women were still dominated by the society and also by their father and husband. She beautifully gives this novel "The Color Purple" as an example for this women's suppression by this society.

The color purple the well-known novel by Alice Walker will be examines about race, gender, and sex through the word feminism. She dwelling about how Women especially Black women were suppressed in their society. Throughout in this novel she moves the novel with the name of the character Celie. She is the major character in this novel. With this character Celie the writer talks about how black women's were suffering and domination in their society. In this novel "The Color Purple" beginning of the novel celie starts writing the letter to Dear God, because she wants share her sufferings and feelings to others but her father warned her that she should not open her mouth about her present life.

Alice Walker beautifully moves the novel that Celie has abused by her own step father. He warned her that she should not share about this with anybody else except God. So Celie starts writing the letter to Dear God about her pathetic condition in her present life. The concept of Black women is obviously in Walker's

novel through the conflict of the black women characters. "He start to choke me, saying you better shut up and git used to it. But I don't never get used to it".

In the beginning of the novel Celie shows as an innocent young girl by the writer. but at the end of the novel she changes out as a brave and bold women infront of the society with the help of her good friendship and with the help of her younger sister Nettie.

Celie plays a vital role in this novel by the writer. She symbolizes that even though she has abused by her father many times. She plays her work perfectly as a women, as a mother, and as a wife. As a mother she searched her children and longing for their love. Throughout the novel Celie longing for love, care and guidance. She don't know how to overcome her sufferings, emotions and feelings which now she is facing by her father and by her surroundings. Later at the middle of the novel she gets guidance by her sister and by her friends. She doubts her own humanity when her husband Mr.--- also treats her only as a sex slave and beats her:

Throughout the novel "The Color Purple" Walker sketch out female friendships as a means for women to summon the courage to tell stories. In turn, these stories allow women to resist oppression and dominance. Relationships among women form a refuge, providing reciprocal love in a world filled with male violence. Walker's emphasizes throughtout the novel that the ability to express one's thought and feelings is crucial to developing a sense of self.

Eventhough celie is not able to educate herself in her life. But her sister Nettie continues her education and improves her handwriting and knowledge in her life. She conveys her sufferings and oppression with her teacher. As the narrative perspective shifts and develops, so too does Celie's view of god. As teenagers, we see Celie and nettie together in church, and praying in the store saying "whatever come to us is in God's hands.. I will say my prayer that God love me so deep he will promise our souls to keep forever, together."

The color purple explores that all the good things were created by God to this world for all men and women, but human beings were changing and destroying especially making some rules for men and for women. In this novel the character shugs says that God does little things for people like creating the color purple, just to make people happy and give them pleasure in their lives. God wants people to notice the beauty of his/her creation.

The color purple is a piece of text that includes very touchy subjects. Unlike many other books at the time, the color purple brings these issues into the spotlight rather than sweep them under the rug. Nettie helps

develop Celie's mind by educating her and basically going to school for the both of them. She is also working as a missionary, in her letters she never talks of anyone converting. Celie gave birth to a girl, whom her father stole and presumably killed in the woods. But even though she searching her child and for her love too.

Female take many forms: some are motherly or sisterly, some are in the form of mentor and pupil, some are sexual, and some are simply friendships. Sofia claims that her ability to fight comes from her strong relationships with her sisters. Nettie's relationship with Celie anchors her through years of living in the unfamiliar culture of Africa. Celia advises Harpo to beat Sofia because she is jealous of Sofia's strength and assertiveness. The characters are largely aware of the cyclical of harmful behaviour.

Celie, the protagonist and narrator of The Color Purple, is a poor, uneducated, fourteen-year-old black girl living in rural Georgia. Celie starts writing letters to God Because her father, Alphonso beats and rapes her. Alphonso has already impregnated Celie once. In the novel "The Color Purple" Celie follows the role of a typical feminine stereotype throughout the majority of the novel. Celie is very male dominated by doing everything males tell her to do, passive, and taken advantage of multiple times. Celie plays a important role through out in this novel. I like the author why because those days many authors were there but she is the only author brings out women sacrifice, women were dominated by men and also by white peoples. Alice walker beautifully spotlight through this novel.

> I am an expression of the divine, just like a peach is, just like a fish is. I have a right to be this way...I can't apologize for that, nor can I change it, nor do I want to... We will never have to be other than who we are in order to be successful...We realize that we are as ourselves unlimited and our experiences valid. It is for the rest of the world to recognize this, if they choose.

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Neo-Colonialism in the Works of African Writers

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Abstract

The compositions of Ngugi wa Thiong'o, especially his later anecdotal works, are set apart by his portrayal and analysis of the neo-frontier and neo-liberal circumstance with respect to recently free Kenya. As a vocal pundit of frontier and neo-pilgrim apparatus, Ngugi has raised his anxiety over the ascent of global free enterprise and the neo-progressivism as masked types of colonialism. In his view, the ascent of neo-radicalism is a sign of the disappointment of the destinations of opportunity battle and a risk to the individual's goals from a free country. As an author, his dominance lies in rising above the geological constraints of Kenya to the degree that social, monetary and political issues that neo-radicalism may mix and along these lines his anecdotal portrayals achieve many more extensive allure regarding their materialness. Indeed, there is likewise the chance of deciphering a chunk of his later fills in as oppressed worlds regarding their portrayal. The current paper plans an examination of the books of the writer to throw the light on different financial, socio-political issues and the force structures introduced by the neo-provincial and neo-liberal powers with the utilization of a few mechanical assemblies. The paper will likewise talk about what response the creator offers as the conceivable arrangement or the route forward to such a quandary.
Keywords: Neo-frontier, neo-liberal, neo-pilgrim apparatus, neo-radicalism, political issues.

Introduction

Neocolonialism is the act of utilizing financial aspects, globalization, social government and contingent guide to impact a country rather than the past pioneer techniques for direct military control (dominion) or roundabout political control (authority). Neocolonialism varies from standard globalization and improvement help in that it regularly brings about a relationship of reliance, compliance, or monetary commitment towards the neocolonialist country. This may bring about an excessive level of political control or spiraling obligation obligations, practically mirroring the relationship of customary imperialism.

Instituted by the French savant Jean-Paul Sartre in 1956, it was first utilized by Kwame Nkrumah as far as African nations going through de-colonialisation during the 1960s. Neocolonialism is additionally examined underway of Western scholars like Jean-Paul Sartre (Colonialism and Neocolonialism, 1964) and Noam Chomsky (The Washington Connection and Third World Fascism, 1979). Kwame Nkrumah, previous leader of Ghana (1960–66), authored the term, which showed up in the 1963 introduction of the Organization of African Unity Charter, and was the title of his 1965 book Neo-Colonialism, the Last Stage of Imperialism (1965). Nkrumah hypothetically created and stretched out to the post–War twentieth century the financial and political contentions introduced by Lenin in the handout Imperialism, the Highest Stage of Capitalism (1917). The flyer outlines nineteenth century colonialism as the intelligent expansion of international force, to meet the monetary speculation needs of the political economy of private enterprise. Neocolonialism was utilized to depict unfamiliar intercession in nations having a place with the Pan-Africanist development, just as the Bandung Conference (Asian–African Conference, 1955), which prompted the Non-Aligned Movement (1961). Neocolonialism was officially characterized by the All-African Peoples' Conference (AAPC) and distributed in the Resolution on Neo-expansionism. At both the Tunis gathering (1960) and the Cairo meeting (1961), AAPC depicted the activities of the French Community of autonomous states, coordinated by France, as neocolonial. Activities by the U.S.A. and China ought to be considered neocolonialism.

The completion of frontier request and freedom of new African nations after WWII didn't really mean the surrender of Western provincial forces. The proceeding with Western impact was reflected in the adaptable blends of the monetary, the political, the defence, and the philosophical. This new indication of imperialism got conspicuous during the 1960s and 1970s. The Last Stage of government (1965) instituted the term neocolonialism, and contended that "In spot of expansionism, as the primary instrument of dominion, we have today neo-imperialism. The aftereffect of neo-expansionism is that unfamiliar capital is utilized for the misuse as opposed to for the advancement of the less evolved portions of the world" (x). Authors like the Kenyan Ngugi wa Thiong'o (1938-) and the British V. S. Naipaul (1932-) made clashing reactions to the neo-colonialist condition in their books Petals of Blood (1977) and A Bend in the River (1979). Set in Kenya and an anonymous African district in East Africa individually, soon after its freedom, the two books present the debasement of the new African government, its reliance on unfamiliar forces and the decay of the African culture. In any case, from alternate points of view, Ngugi and Naipaul delivered clashing accounts on neo-expansionism. Ngugi reprimanded neo-imperialism by uncovering the idea of the ceaseless misuse of free enterprise and government, while Naipaul would in general join the western neo-colonialists in censuring the African public.

The 1960s and 1970s saw a flood of scholarly energy towards neo-imperialism. There were numerous academic works concerning neo-imperialism. In the year 1965, Afro-Asian Solidarity Committee in the German Democratic Republic distributed The Neo-imperialism of the West German Federal Republic: A Documentation, where in Federal Germany executed its neocolonialist exercises was completely introduced. In 1967, Jack Woddis' An Introduction to Neo-imperialism was distributed. He examined the reasons, reason and qualities of neo-expansionism, and called attention to that public unrest would unavoidably end any type of expansionism. Others like, Samir Amin's Neo-Colonialism in West Africa, Colin Leys' Underdevelopment in Kenya: The Political Economy of Neo-Colonialism, E. A. Tarabrin's Neo-Colonialism and Africa during the 1970s, William Pomeroy's American Neo-imperialism: Its Rise in the Philippines and Asia and An American Made Tragedy: Neo-expansionism and Dictatorship in the Philippines; and so on.

Discussion on the Title

After the Second World War, the colonialist patterns of the eighteenth and nineteenth century started to decrease. Through aggregate battles, the Africans accomplished freedom from the whites. However, however they accomplished opportunity, they couldn't envision the way that it was only a tricky trade of force between the out-going bosses and not many of their dependable beneficiaries. In the frontier time frame, the European rulers proliferated that as the Africans had no culture and history of their own, it was their blessed obligation to socialize the local Africans. Through this, they respected themselves better than Africans whose culture they thought about second rate, boorish, and savage. For the purpose of spreading progress, they ruled, abused, tyrannized and oppressed the local Africans financially and strategically, yet additionally socially. At the point when the Europeans left, the Africans got political opportunity, yet the foul act of colonialism didn't end. It showed up in another structure specifically neocolonialism which the researchers had marked as the most noticeably terrible type of colonialism. This disguised colonialist practice is transforming Africa into a historical center of intense destitution, craving, defilement and starvation. The paper targets clarifying the impacts of neocolonialism in Africa from four significant viewpoints financial, political, social and scholarly.

It would be too innocent to even think about saying that with decolonization colonialism has finished; that when the European domains surrendered or had to surrender their provinces during or after the Second World War government had stopped to exist. To utilize the term „neocolonialism‟ is to acknowledge the propagation of the settler mistreatment and colonialist mastery in an alternate and basically new organization even after the accomplishment of freedom. Subsequently, neocolonialism may momentarily be characterized as another type of colonialist persecution that works in an idle manner to proceed with the radical abuses even after the accomplishment of autonomy by the settlements. As a political term neocolonialism was generally

utilized by the late twentieth century pundits to allude to a method of misuse to propagate the Empire of colonization, however in an alternate way. At first, the term was generally utilized, especially regarding Africa not long after the initiation of the decolonization interaction. Rather than the formal and direct settler control by applying political misuse, by carrying out managerial designs to administer and overwhelm the colonized masses, neocolonialism works in a roundabout way by controlling the monetary and social reliance of the recently decolonized nations.

Thus, neocolonialism propagates the extension to incapacitate the monetary development of a decolonized country for satisfying the radical crave assets and work. It is for the most part acknowledged that Kwame Nkrumah, the head of recently free Ghana, is one of the pioneers to utilize the term neocolonialism. In Neo-Colonialism, the Last Stage of Imperialism (1965) Nkrumah has offered an inside and out investigate of neocolonialism. He contended that neocolonialism is the last and the most hazardous phase of dominion. Since the antiquated methods of colonization no more exists, the colonialist controls direct their mastery by implication on the financial framework, governmental issues and social base of a decolonized country.

Other than Nkrumah, there are different pundits who seriously scrutinized neocolonialism and called attention to numerous basic elements. Fanon in his fundamental content Towards the African Revolution (1970) has brought up the vital variables answerable for the introduction of neocolonialism just as those paradoxes established in it that will incidentally get its destruction not so distant future. He sets unequivocally that neocolonialism is the aftereffect of a vagary present in the very decolonization measure. The uncertainty Fanon talks of in Towards the African Revolution (1970) alludes to the absence of aggregate patriot awareness of individuals, in the past colonized, who after numerous long stretches of enduring were attempting to free their countries from neocolonial abuse.

A few nations that acquired freedom from the European forces around the center of the only remaining century couldn't harvest the ideal organic products for a portion of these nations. The influx of neo-radicalism and neo-expansionism advanced as global free enterprise that made in-streets into the economies of these recently autonomous nations. The misuse of the nation's economy and common abundance proceeded under an alternate pretense by the very powers that had before controlled over them. The evil impacts of provincial misuse kept on plagueing countries in a more fixed manner from the 1960s. The breakdown of the USSR at last came about into the world transforming into a practically capital-driven economy with two wide divisions – the rich and the helpless countries, with the last countries being in fact named as the underdeveloped countries. Such advancement of the worldwide situation turned into a reason for stress for certain writers who raised their anxiety with respect to it in their compositions. The Kenyan creator, Ngugi wa Thiong'o, has arisen as a vocal pundit of neo-radicalism and neo-expansionism in his books. In his view, the ascent of neo-progressivism is a sign of the disappointment of the targets of opportunity battle and a danger to the regular individual's yearnings from recently free countries like Kenya. His offers as a pundit of neo-radicalism lies in the way that he makes the financial issues related with Kenya accomplish bigger materialness. A portion of his later works are conceivable of being deciphered as portrayals of arising oppressed worlds.

A Grain of Wheat raises worries with respect to how far the everyday citizens, who were the genuine strugglers for opportunity would have the option to make the most of its organic products. There is an occurrence in the novel when a gathering of little ranchers visits the neighborhood MP and solicitation him of assisting them with getting a bigger plot of land which can be mutually developed for better advantage. The MP guarantees them of their assistance and gestures of recognition their soul of harambee, yet later it is uncovered that he is the person who covertly moves the privileges of the terrains to himself and the individuals are left with nothing. This occurrence is an illustration of how influence adulterates however it is similarly significant in introducing the defenselessness of the little ranchers and the destitute individuals before the rich and the powerful.

With Petals of Blood, Ngugi's trepidation of the scramble over the assets of recently free Kenya and the battle of the average folks become the center of his composition. In Petals of Blood and later in Devil on the Cross (1987) he utilizes the Kenyan setting, while in Matigari (1990) and The Wizard of the Crow the setting is fictionalized.

Petals of Blood is a solid novel which starts with a reference to a homicide of three significant personages in its initial page. The three people, Chui, Mzigo and Kimeria were scorched to their demise in a fire and the police presume that it might have been an arranged homicide and not simply a mishap. These three people held key situations in the town of New Ilmorog as far as organization and financial matters. With the advancement in portrayal, their accounts and that of the encounters of different characters are uncovered which uncover a few issues resulting upon the misappropriation of the financial assets in the possession of the undeserving few, including many had prior worked together with the previous provincial system to control and adventure their own kin. Petals of Blood presents the pitiful image of how the real political dissidents like Abdullah need to rush professionally time the individuals who had never turned a block during the times of the battle continue developing from rich to more extravagant. The disparity in the dissemination of public abundance and its focus in the possession of the undeserving few become the underlying driver for the huge scope enduring of poor people and the oppressed. In the novel, Ngugi has indicated how the expectations of Uhuru are run and the soul of Harambee has transformed into a fantasy in free Kenya.

Curiously, the ones who are liable for this running of expectations are the ones who patent the little creation privileges of the local area through legitimized implies and ransack the individuals of even their little methods for business; as instanced in the protecting of the alcohol Theng'eta. This protecting drives a few little brewers bankrupt and the mass-delivered Theng'eta in modernized refineries comes up short on the powerful fragrance and impact of the generally prepared beverage. Additionally, the customs related with the fermenting and drinking of this beverage is likewise lost. Accordingly, the strategy to mass-market this formal beverage influences the social and financial texture of the general public. Also, the ascent in prostitution in New Ilmorog is reflected in the way that the female hero runs a house of ill-repute and she, when all is said and done, had been a whore before. The absence of business openings is reflected in the expanded quantities of bums and whores in the nation and the advancement of an instructive framework which neither permits the poor to emerge from their neediness nor ascend to higher places of power. The sick impacts of neo-radicalism and neo-imperialism that Ngugi presents in Petals of Blood proceed through his later books.

In his next novel, *Devil on the Cross*, Ngugi presents different sides of autonomous Kenya. On one hand, he shows the joblessness, the abuse and the distress of the average folks, and then again, he shows the luxurious way of life of the well-to-do. In this novel, he utilizes the craft of mimicking as an instrument to assault the indecencies conceived out of free economy under the pretense of global private enterprise. He uplifts the impact of the silly in naming the contenders in the opposition to turn into the expert of cheats and burglars. This opposition, which incorporates contenders from practically fact and financially progressed nations of the world, fills in as an impression of how the created countries go after their more fragile partners and deny them of their abundance and assets. The tallness of the silly is accomplished when one of the contenders proposes to sell land in little compartments and bundles so all the individuals can profess to possess place where there is their own. Another challenger proposes to sell even air in parcels so that individuals would be compelled to purchase air to remain alive. These propositions are turned down as a result of dread that they may prompt a transformation by the majority.

The highlight be noted here is the degree to which the worldwide organizations and the global exchanging houses, as a team with a portion of the local individuals, can go to abuse public assets. Be that as it may, Ngugi doesn't leave the image all somber and sad. The opposition is upset and the hopefuls are captured with the assistance of the laborers and the individuals who encompass the spot with the police. This mediation of the laborers and the average folks to cut down the lawbreakers is an impression of the

expectation that Ngugi had held for long in the rebuilding of social and monetary balance through a revolt by the laborers and the workers. It could be noted here that in numerous angles Ngugi shows Marxist tendencies and henceforth his works are set apart by a head on showdown among private enterprise and Marxism. His Marxist tendency and his firm emphasis on a revolt as the solitary answer for the shades of malice bringing forth from neo-liberal financial approaches is more articulated in his two later books – Matigari and Wizard of the Crow.

In Matigari, Ngugi fictionalizes a character with the very name that is looking for Truth and Justice. Matigari has gotten back from the wilderness in the wake of having heard that his nation is currently free. He has covered his weapons and returned to recover his home. However, to his disappointment he finds that reality and equity don't win in the land and that his home is presently taken by Boy Junior, the child of his previous expert. Matigari is seen as a danger and the abusive state device is released after him. He goes into a run with a whore whom he had protected from the police and who had, thus, saved him from jail. Be that as it may, the two of them are injured during police-terminating and are cleared away by the stream. The peruser isn't sure whether Matigari is in any condition however his battle is taken over by a little youngster, Muriuki, who uncovers the weapons covered by Matigari and wears them. The tale closes with the message that the battle of the individuals has not finished and the fantasies of autonomy have assumed a lower priority in a country where authority rests in the possession of people like Boy Junior. Matigari presents the encounter between the genuine makers of abundance and the ones who abuse them.

The resistance or the contention between the state-apparatus and the hero can be deciphered as an immediate clash between neo-frontier power and the force of the individuals represented by the backwoods contenders during the times of hostile to provincial battle in Kenya and later by people like Matigari who are the searchers of truth and equity with regards to autonomous Kenya. The way that Matigari is an ex-woods warrior additionally focuses towards such translation. Nonetheless, given the setting of free Kenya, the battle between these two powers is the representative need to proceed with the battle against all types of mistreatment and misuse. There is likewise a tragic touch about the way in which Matigari presents a general public where esteems have disintegrated and where joblessness, destitution and prostitution have become the thing to get done, in this manner giving a basic difference to the riches of the couple of like Boy Junior.

Wizard of the Crow, conveys forward the battle of the individuals against a tragic system. The epic is described against the anecdotal setting of Aburiria where a preeminent ruler, called the Ruler, controls everything with the assistance of his colleagues who are put in the charge of the relative multitude of significant workplaces of control and scholarly people. He keeps up his force through dread and harbors the wish to achieve something that will discover him a spot ever. So, an unreasonable venture of Marching to Heaven is attempted and the Global Bank (which can be perceived as a hidden name for the World Bank) is drawn closer for an advance. Yet, the inquiry remains whether such ventures authorized under a brought together worldwide financial request would profit the individuals of countries like Aburiria in any capacity? The comment may likewise be deciphered as a comment by the creator that any political or monetary request that places cash above all the other things won't ever have the option to deal with the residents like a government assistance state. As a method for fight, there is a demonstration of obstruction by the individuals during the visit of the authorities from the Global Bank and the credit is remained.

This releases a long arrangement of sensational occasions which at last finish in the Ruler being supplanted by one of his own men. Wizard of the Crow additionally conveys forward the issues related with the neo-liberal financial request that the author had projected in his previous books. The abuse of the jobless and the penniless proceeds thus does the weakness of ladies in the hand of rich male hunters. The meeting among Tajirika and Kamiti in the previous' office during the underlying piece of the novel is a case of how the joblessness situation had prompted the deficiency of haggling force of work. This tale as well, through its projection of the underground Movement of the People drove by Nyawira, creates on the creator's firm faith in

the force of the individuals to fix things in a shady and tragic system. Notwithstanding, Ngugi doesn't show the last accomplishment of the individuals' development yet closes the novel with an indication of expectation and harmony in the affection for Kamiti and Nyawira for one another. The battle of the individuals is a persistent cycle and there is no unequivocal point in history when the ideal targets would be accomplished and it will reach a conclusion.

Conclusion

In conclusion, it tends to be said that the three later books of Ngugi wa Thiong'o composed after A Grain of Wheat build up his study of neo-progressivism and neo-expansionism. To accomplish his objective, Ngugi utilizes the craft of exaggeration and humor. He likewise sees the joint exertion of the individuals, especially of the laborers and the workers, as the solitary methods out of the issues brought about by the industrialist world monetary request yet doesn't give any ensure that it will end all issues. Henceforth, these books are explanations of the need of the individuals to proceed with their battle against mistreatment and abuse. The radical patterns of the eighteenth and nineteenth century proceeded till 1945 when the Second World War finished. After the finish of the War, dominion achieved another stage in the enraptured world. Thusly, during the post-war time frame, however the pilgrim nations like Africa, Asia and others accomplished autonomy, they couldn't liberate themselves from the remorseless grips of neo-imperialism. In spite of the fact that time has changed, and next to each other the shade of dominion additionally changed; however, the idea of colonialism stayed unaltered. Therefore, the whole non-industrial nations including Africa have been the survivors of neocolonialism. To dispose of this exploitation, it is important to sing the tunes of mankind, since people are for humankind. Men are over all things; nothing is there on top of them.

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Nawal El Saadawi a Beacon of Hope for Arab Women

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Abstract

Nawal El Saadawi was an Arab writer, social activist and feminist. She had been possibly the most controversial literary person in contemporary Arab literature. In this paper, I would examine how she fought for the rights of women and how she became a powerful voice of them. I would also highlight how through her literary works she challenges established conventions of Egypt and Arab societies in general.
Keywords: Nawal El Saadawi, Arab, Patriarchy, Oppression, Women, Injustice.

Saadawi's criticism of such hierarchical and patriarchal elements in society made her many enemies who became threat for her life and wanted her to be silent. But she, on the contrary, kept fighting which consequently influenced many Arab female writers to write on taboos. In 1969, she published her book The Woman and Sex wherein she chastises the notion that the preservation of women's hymen is the maintenance of family's dignity. This book made most of the people hate her immensely wanting her either dead or silent on such taboos. Authority dismissed her from her governmental position against her will, considering her threat to social order. She worked on the mental health of Egyptian women. Therefore, she wrote The Woman and her Mental Struggle, 1975. This was actually a research conducted on different female prisoners and patients of hospital. After its publication, she was imprisoned but this didn't obstruct her from writing on these issues so she in prison wrote a memoir, Memoir from Women's Prison. In it she talked about her experience in jail and the condition of prisoners in general. In her autobiography, The Issue of the Woman: Thought and the Politics, published in 2002, she talks about her affection with her name Nawal and her mother's name. She also talked about being offended when her father erased her mother's name from official documents. When she questions her father, he justifies this act by saying that it's the will of God. Since that time, she holds God responsible for the erasure of her mother's name from her documents. Moreover, she also talks of her being circumcised with her mother's consent. When she questions her mother regarding this issue, she in response, is told that it's the commandment of God. Only later in her, she knew that it's not even mentioned anywhere in Quran. In her first literary achievement, Memoirs of a Girl named Suwaed, which was originally written as school assignment. In it, she talked about her own experiences as a girl under disguise. She at home kept it off the eyes of her father because she knew that he is going to cancel her admission from school seeing her zero grade on the assignment. Her mother finally finds it and praises her writing skills. This encourages her to continue writing in her life.

Her writings deal extensively with her own experience and the people she met as doctor. When she lost her parents, she was supposed to look after her younger brothers. But she later knew that she could not be their official guardian as she is a woman. In prison, she didn't stop writing. She once asks for a pen and paper but, in response, she is told that pen and paper are more lethal than revolver is. She knew that only pen is the remedy for the oppression and exploitation of women and the subordinated people at large. She said that pen is like a knife which cuts into the flesh revealing what lies under the skin.

Saadawi believes that Egypt is a paradoxical society where there are copious contradictions. People there are involved in sex with the women to whom they are not married, who take much interest in pornography, but these people simultaneously talk of morality and imposing Sharia- Muslim orthodox laws. And they are the same people who want women to be in full cover. She believes that such illness can only be eradicated by scientific research methods and in order for the disease to be cured; it is not required to eradicate

the patient. She also says that our society is filled with double standards where men in front of public act morally while, in clandestine, they break all these morals.

Saadawi says that the feeling of strangeness has always been there with her since childhood which was caused by enforced gender inferiority and subordination of her to male counter parts in her society. She believes such feeling can only be eradicated by bringing equality, justice and love.

Saadawi also believes that women can obtain freedom only by getting education and then by going out for work. She knows that for those women will need to pay price for that but she also knows that even for slavery price is charged. Therefore, if a person has to pay price, why not do it for freedom instead of slavery.

Saadawi asserts that we need to cross the red line that is put before us. We from childhood are said not to surpass these barriers. She believes that we have to be unconventional and sometimes iconoclast, only then can we get our rights and freedom. Two sorts of women are depicted in her works. One who can fight for her freedom like the one in her work, The Memoirs from a Woman Doctor and the one who doesn't take care of herself when she is exploited and driven to unhappy ends like Firdos in her work, A Woman at Zero Point. The protagonist who loses her parents at very early age and provided by her uncle who send her also to school for education. She is afterwards married off to a man who is much older than her. She runs away from him to her uncle's home only to be turned back. For some time, she takes refuge in a man's house where the man and his friends also rape her. Finally, she turns into a prostitute. She is constantly raped by many men from different circles. Finally when a pimp tries to rape her, she takes bold step by killing him. Therefore, she is convicted for murder and is imprisoned. She in prison awaits her execution happily. She accepts this punishment for herself. Even after getting education she is not immune to the injustice and persecution that women, in general, in her society.

Almost all works of Nawal El Saadawi are censure of Egyptian society in particular and of Arab society as a one whole. The novel, A Woman at Zero Point, unveils to us that poor become more frequently victim of injustices than elites do, women suffer more than their male counter parts and the people controlled, face oppression more than those who hold governmental positions. This is how, according to Saadawi, Egyptian society runs. She believes that if women really want justice and equality in their society, it can only be obtained by becoming economically, socially and politically independent, and by simply revolting against the system as well as joining other social forces of enlightened men. This is the strategy according to her which if followed can render women free in particular and oppressed people in general.

In conclusion, I would say that Nawal El Saadawi from the very early age had an inquisitive nature towards all established conventions and norms. She fought against all types of oppression particularly the one against women. And by becoming a physician, she proved to family that she is better than her privileged brother and this also is a proof that women are not less than men.

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Backlash on Masculinity: A Path of Self Discovery in Kamala Das' *My Story*

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Abstract

The brief history of Kamala Das's life will tell that she was a woman always looking to reinvent herself. She is credited with unravelling the complexities of marital life, childhood, sex, love, and desire with her book My Story. Kamala Das is a celebrated figure in Indian Literature. She is well aware of her role as a woman writer and she expressed this through her writings. In this paper, the focus will be on her autobiographical work My Story. Tries to find how women establish her identity in a masculine society and what the struggles of women are in male dominated system. My Story (Ente Katha in Malayalam) was originally a series of columns published in the weekly Malayalaadu in 1973. It was written by the author as she lay recuperating at Bombay Hospital and looked back at incidents and milestones in her life. This autobiography projects her multiple affairs, her bitter relationship with her husband and many other hidden facts of her life. Woman is a victim to the immoral acts of man. It is ironical that crime is committed by the man but punishment is given to the innocent woman for man's dissolute behaviour. Kamala Das finds her own way of living and becomes a voice for other voiceless.

Keywords: my story, kamala Das, autobiography, masculinity, women

Kamala Das, one of renowned writers in Indian English literature is well aware of her role as a woman writer. Her bold expression establishes her subjective identity in patriarchal set up. Her confessional writing enables the reader to probe into the deep layers of her inner self and bring out her multiple selves. She tries to establish her identity as a woman and as a writer through her autobiography *My Story*. She has appeared as a debate subject after publishing this famous autobiography in 1989. It is just due to her confessional mode and her boldness as a writer that her place among the autobiographers is unique. Independence period is a Golden era for the writers, especially many women writers have emerged and their voices have been registered through their writing. Kamala Das is one among them. They have represented the attitude towards the issues faced by women, which have been unheard for many years. Writers like Kamala Das, Gauri Deshpande, are spoken about various aspects of the psychological problems women encounter in the society. Their writings have influenced much advancement in the development and empowerment of women. Kamala Das has contributed to the discussion of much of the problems that represented the whole of women community. They have opposed the conventions like male dominance and have exposed. While most of the autobiographers remain silent while expressing their intense feelings of love, hate and fear and details of their sexual encounters and painful psychological experiences, Kamala Das has been bold enough to tell everything in her private life. Though she is criticized for being bold in her expression, she becomes successful in asserting herself and establishing her identity. Through her writings she becomes a voice for the voiceless women.

A prolific writer, kamala Das wrote more than 20 books. It includes several short stories, poems, novels and three memoirs. In later years, she wrote a joined newspaper column, in which has a typical helpless attitude. Her writing content varies from religion to politics and secret of Nair women life. She was not forced to stay on this topic and never avoid announcing a change of mind. As a lover of literature especially who loves feminist literature it is very hard to escape from the influence of Kamala Das writings. She blatantly wrote taboo topics at the time, such as female sexual desire, sex, and adult age patriarchal society. *My Story* is arranged in chronological, realistic order and with linear narration. This book was written with original

frankness and became a bestseller and translated to many languages. It follows Das' life from age four studying in missionary school favoured by colonial Indian elite. The text evoked multiple reactions of admirations, criticism among readers and critics. The reason could be her bold behaviour to confess in the autobiography about her sexual desire, her search for true love and the depiction of Nair society she lived in. Very few people have the nerve to speak out about mind and people who do this are the cynosures of controversies.

Kamala Das is one such poet who voices her dreams and passions without any inhibitions. Her work displays feminist ethos. Generally women are taught to suppress their natural instinct. The stereotypical image of the woman is conditioned to sublimate her sexuality to achieve innate goodness. And this mindset is somehow the result of our religious belief or the ancient practice. This religion as a society has given us the narrative structure. In that narrative has a central figure of woman, a rather ideal figure of woman. They are expected to be modest and conventional. They have been seen, then, as the ideal women of the society. For example, there have story about Renuka, Parshurama's mother, Beheaded by the order of her husband Rishi Jamadagni to hide a husband When saw a beautiful man bathing in the river. We have so many other stories similar to this in our holy textbooks of all religions. Women have suffered discrimination from childhood.

I caught a glimpse of the events and forces that influenced Kamala Das' life and opinions. She born in 1934 in a famous Nair family who spent her early years in Kolkata. When her parents are always busy with work, so her childhood was full of art and loneliness. Her childhood shifted Between Kolkata, where his father worked and his ancestral home in Nalapat, Punnayurkulam, Kerala. This girl is discriminated against at home and school. In our family, parents pay more attention to boys' schoolwork and freedom. From here onwards the boy began to think it was more important to him than his sisters. When British ruled India Kamala Das wrote about her and His brother confronted the European school. They discriminated from the school although her brother remained silent. She resisted the injustice, the cruel and cruel mentality of colonialism and Discrimination.

Nobody concerns about her feelings and discrimination, she could not find a suitable company. Poems she wrote when she was young reflect her emotional state. In her poems like doll with no head she describes the sad and depressed state and felt very sad because they will have to remain in this state forever. Through the symbol doll Life is lost forever. Lack of parental love affects children in a negative way. They need parents love and care at proper time. A sick feeling of deprivation enveloped her due to lack of understanding between parents. One can easily understand they are biological parents and cannot meet the emotional needs of their children, Psychological and spiritual support. Her father was a patriarch so her mother keeps shy but she doesn't like her mother's shy. When she was born in a male-dominated society, she understood her shyness. Men do their best to establish supreme sovereignty over women. She wrote how the father imposed the Gandhian principle of the mother on the mother Promise, and how he made her remove all the jewellery, without even asking about it.

Early marriage is another trend in our society. Parents look for husbands for their girls, whether they like it or not. The woman has no voice. She has no right to receive higher education and work. In "*My Story*", Kamala das also described her marriage and Married life. When her father arranged it, his authoritarian way gave him a new turning point in his life. Kamala's marriage to the much older Das. What she hates most is her father's authoritarian way. Neither her mother nor her father cared about her feelings. She feels very sad and unhappy because her life is not in her hands now. It is already planned and formulated by her parents and relatives. Even in 21st century girls also facing this problem. At the age of fifteen she married Bank employee Madhav Das, she had a turbulent relationship with him, her sexual fantasy was entirely different from him, he was a typical example of patriarch. She described the cruel experience of the first night of marriage. The first night of her wedding was very painful experience to her it was cruel and merciless. Kamala Das concludes that account with the sentence, "the rape was unsuccessful". Her marriage with Mr Das was also not a

redeeming feature of her life. It did not improve things but made them worse. Her husband was interested in her only because she could satisfy his lust. Marriage we believe is a union of two minds and mutual confidence between husband and wife is the rock foundation. But when it degenerates into a mere act of copulation it loses all its sanctity. It was the pathetic situation of women whose position was lower to men. The women always looked at men for their sustenance and never even once got the idea of protesting against the injustice done to them. It is because of their submissive nature 'domestic harmony' prevailed says kamala. However superior are women in their skills, they will have to remain inferior to men and be submissive to patriarchal ideas of gender relation and hierarchy.

Autobiography *My story* also involves homosexuality as well, she portrayed all her emotions and feelings in her work, She is particularly powerful, like the depth of ecstasy to find love and the depth of depression and her suicidal thoughts as a homemaker. She tries to reconcile her destiny in married life. The self of the man swallows the freedom of his wife. Fly to explore secrets and treasures loss of identity and personality makes you unsatisfied. She longs for true love and fails to communicate emotionally with her man. His search for pure love degenerates into desire. Kamala Das published autobiography in her 42, she wrote this book under the most unusual circumstances. She started writing when she hospitalised, Doctors thought that writing would distract her because she was afraid of sudden death. She wrote this book in the shadow of an urgent need for money and death to clear up all her secrets after that she can die with right time, with discloses of all her secrets. This indicates that Kamala Das wanted to write a confessional kind of autobiography. This also means that she is conscious of her 'sins' and 'secrets' which she would like to make a clean breast of. Right at the beginning she speaks of this sin - 'I had disgraced my well-known family by telling my readers that I fell in love with a man instead of my legally married husband. '*My Story* is the story of a woman told with more than usual frankness, and its special characteristic as an autobiography is in its 'confessional' intention.

The autobiography is full of her quest for love and life one of themes in the book is Kamala Das' quest for love. This indomitable hunger for love can, perhaps, be traced back to Kamala's childhood experiences. Writing about her parents, she says, 'My mother did not fall in love with my father. They were dissimilar and horribly mismatched. Perhaps she wistfully hoped that at least she should have had a better experience of love than the one her parents had had. Her childhood heroes were Mussolini and Hitler. Her love for flamboyancy later created an urge in her to be rich and snobbish. Once while she was living with her parents in Calcutta she tells how she was living in a house surrounded by wealthy neighbors. There was a neighboring girl called Shantu, daughter of a Zamindar, who one day took Kamala to her house, 'where in the dim lit halls and corridors I saw with fascinated eyes statuettes of jade and amber... I wanted to marry a rich man, a zamindar, and live on in the city of Calcutta. Above all I wished to be a snob. So while on the one hand, she champions for the liberation and emancipation of women from the traditional rigor, she has love for traditional aristocracy its grandeur and privileges its decorum and display.

From her experiences we can understand that she never gets love from her husband she only gets lust. She says until my wedding-night I didn't have the slightest knowledge of what went on between men and women in the process of procreation. This innocence is not feigned but a genuine one. The kind of love she seeks is unique in the sense that it is an attempt to reach something that is unattainable. This zest for something beyond the reach of an ordinary being is indicative of her exceptional genius of which she is ever aware. Love for her is not lust. It is not mere physical gratification. It is the highest and noblest experience that a human being might pine for. She is painfully aware of the fact that in the orbit of licit sex, there seems to be only crudeness and violence. A rebel by nature, she wants to penetrate this orbit and seek higher love even though convention may brand it as illicit. What makes her love and marriage a frustrating experience? Why does she roam from person to person in search of love? Love, for her, is not merely 'a skin communicated thing' ['In Love']. Answers to these questions can be found in some of her adolescent

experiences. It was when she first had menstruation; people would notice how pure and natural her reaction was.

"I felt happy to think that I too could be a mother. I wanted to get a child for myself as fast as I could ... Kunthi had prayed to the Sun God to grant her a son and thus Karna, the beauteous one was born ... After bath, alone in my room, I bared my body to the Sun and told the Sun God that he ought to give me a son too. Take all of me, I cried, take my swelling limbs, take my wavy tresses, take my round breasts with their diminutive nipples, take all of me and give me a son."

In this autobiography, she tells the test of her marriage and her painful awakening as a woman. The writer became an idol of women in everywhere; she was such a popular writer. It should be an autobiography, but she later admitted that there was a lot of fiction in my story. Life has never been as we expected, people must have the unexpected and more surprising elements have courage and confidence. Facing the terrible situation calmly, this is what women lack. They seek the support of their male counterparts in the early stages of life. But it becomes more danger in their future life. That an Indian woman who is confined to the four walls by the social, traditional and religious pressures of the time. In such a society a lady showed the courage to write confessional kind of autobiography is in itself an important landmark in the Indian autobiographies in English. Not that Kamala Das is the first Indian woman who writes her autobiography in English but the kind of candidness, boldness, intensity of emotion, feelings and quality of experience, the sincere wish for the emancipation of Indian woman, the writer's willingness to sacrifice her established reputation for it, are some of the important qualities of this book. The story of Kamala Das's life is the story of the New Woman of India with her thirst for emancipation. She presents a new consciousness, a new awareness, and new values. Kamala Das writes constantly about love or rather the failure of love her unhappy personal life her unsuccessful sexual encounters and relationships.

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Shaikh-Ul Aalam's Contribution to the Mystic Tradition of Kashmir

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Abstract

Shaikh-ul Aalam or Nund Rishi was one of the famous spiritual personalities of Kashmir who was bestowed with many appellations such as Alamdaar, Sakhi Nuruddin, Shaikh-ul Aalam and Nund Resh. He is a household name in Kashmir and people remember him with reverence even now. Shaikh-ul Aalam, believed to be bestowed with the highest spiritual powers, played a pivotal role in awakening, educating and reforming the common masses of Kashmir and helped in evolving a spiritually and culturally uplifted society, to the extent that Afghan Governor Raja Sukh Jeewan Mal nominated a renowned Persian scholar and poet to write Alamdaar's biography. The present paper will highlight how Shaikh-ul Aalam became an epitome of spiritual and cultural ethos of Kashmir by using local vernacular language of Kashmir .The paper will bring forth how Shaikh-ul Aalam paved way in understanding the mystic tradition of Kashmir through Kashmiri language.
Keywords: Kashmir, Shaikh-ul Aalam, Vernecular.

Introduction

Shaikh-ul Aalam or Nund Rishi was one of the famous spiritual personalities of Kashmir who was bestowed with many appellations such as Alamdaar, Sakhi Nuruddin, Shaikh-ul Aalam and Nund Resh. He is a household name in Kashmir and people remember him with reverence even now. Shaikh-ul Aalam, believed to be bestowed with the highest spiritual powers, played a pivotal role in awakening, educating and reforming the common masses of Kashmir and helped in evolving a spiritually and culturally uplifted society, to the extent that Afghan Governor Raja Sukh Jeewan Mal nominated a renowned Persian scholar and poet to write Alamdaar's biography. The Afghan Governor Ata Muhammad Khan struck gold and silver coins in Alamdaar's name. In this regard, G.M.D. Sufi in his book *Kashir* writes:

> In fact, the Afghan Governor, *Ata Muhammad Khan*, gave as it were, expression to public sentiment when coins were struck by him in the name of *Shaikh Nur-ud-Din* in 1223-25 A.H, 1808-103 A.C. No other saint perhaps in "Human History" has ever had coins struck in his honour (101).

Shaikh-ul Aalam is widely remembered across the Valley of Kashmir because of his poetic expressions which are wise and pithy sayings called *Shruks,* rendered in native Kashmiri language. These sayings are popular to the extent that people remember them by heart. G. R. Malik states:

> The Shaikh had a multi-dimensional personality and left an impression on every aspect of Kashmiri life and culture. As a saint and a *Reshi* of uncommon purity and devotion, a poet of great caliber and above all as a messenger of love, purification and piety, his achievement is unparalleled. (142).

Thus, "He is many in one. He is Sufi and a Rishi, a missionary and an ideologue of sulhikul, a mystic and a moralist, social reformer and ecological visionary"(Shah.107). Hazrat Shaikh Habibullah Nowshehri, disciple of Hazrat Shaikh Yakub e Sarfi, praises him in these verses as:

Nuruddin Reshi ast mard padshahi reshiya
Andareen Kashmir qabrash neak daarad ishtihar
Darr riyaazat saneesh naamad kasi darr mulke ma ast
Chu nishaane baatenash andar kalaame khushgavar (Bukhari 170).
Nuruddin Reshi is the king of Reshis
Across the vale of Kashmir is his mausoleum famous
In meditation could one name his equal in this land?

For the symbol of his inmost reflects in his pleasant verses. (Trans.Rashid, Gulzar)

There are varied opinions among the scholars regarding Shaikh-ul Aalam's birth Baba Nasib-ud Din Gazi, the compiler of *Reshinama*, mentions his dates as 779 - 842 AH, which correspond to 1378 - 1438 AD. A historian of Kashmir, Hassan Shah Koihami, gives his dates as 757-820 A.H. that corresponds to 1357-1417 A.D. Shaikh-ul Aalam was born in Kaimuh and his resting place is at Charar-i Sharief where scores of people throng daily to seek and earn the blessings of the revered saint who devoted his whole life only teaching the ways which lead to oneness with God.

Shaikh-ul Aalam's father's name was Salar Sanz whose ancestors were from a Hindu Rajput family of Kishtwar and immigrated later to Kashmir. He embraced Islam when he came in contact with Yasman Rishi and was named as Shaikh Salar-ud Din. His mother, Sadra Mauj, was also a descendent of Rajput family. They begot a son who was named as Nund. About his ancestral lineage Shaikh himself states:

Sanzay chum mol ta Sanzaymajiy
Tavay rudus Sanzay hav
Deka likhit phyorah pyom syoduy
Tatiy boh nund ta yeti dram nav
Sanz is my father and Sanz my mother too.
Very much of a Sanz am I, therefore:
The right way was it ordained for me:
Beautiful was I there they named me so (Trans. Parimoo 7).

The Shaikh, therefore, through this *Shruk* asserts that his ancestors belonged to the Sanz dynasty and he himself was the forerunner of the Sanz dynasty. He belonged to the family the members of which were long separated from one another by misfortune and were drawn together again by union of their parents and later it was Nund who was born to them and which meant the "virtuous".

Traditions say that he refused to suckle the milk when he was born but it was Lal Arifa (Lal Dyed) who appeared on the scene and suckled the milk to the new born mystic and said the following verse:

Yina mandchhukh na chane kithe chhukh mandachhan!
Ashamed thou wert not of being
Shouldst thou fight shy of suckling, Now? (Trans. Parimoo13-14).

The new born mystic refused to suck the milk of his mother. Meanwhile the mystic poetess Lal Arifa came into scene and put her own breast in his mouth which he avidly sucked. In this way, Shaikh got his spiritual initiation from this mystic poetess and became the forerunner of the mystic tradition. Therefore, it is evident that she was the earliest source of inspiration to Nuruddin. In *Kashmir's Transition to Islam*, it is stated that:

> The popular tradition about Lal Ded's influence on Nuruddin, though enveloped in legendary material, contains a kernel of historical truth. It not only conveys some information about the early influence on the Shaikh's mind, but also reveals the dynamic relationship, a creative tension that existed between the local and Islamic mystic traditions. There is thus need to understand clearly the formative influence exercised by Lal Ded on Nuruddin. And, like Ibn 'Arabi's veneration of Fatima of Cordova, who was a spiritual mother to him (qtd. in Khan 97).

In the later years of life when Shaikh attained sainthood, he paid glowing tributes to Lal Ded in the following verses:

Tas Padmanporichi Lalei
Tami gale gale amrit chow.
Sva sani ti avtar Lalei
Tithuy me var dite Diva
It was Lalla of Padmanpora

Who drank, in long draughts, nectar divine;
A beloved Avtar she was to us, too;
May Thou, Lord, bestow a similar boon upon me! (Trans. Parimoo 105-106)

Shaikh-ul Aalam describes the charms of the mystic poetess Lal Arifah who was bestowed by the spiritual grace of Divine being and requests the Divine being to bestow him with similar grace.

Shaikh-ul Aalam was a child of extraordinary caliber. He married Zai Dyed at the age of thirteen and had two children Zooni and Hadir. But later he adopted ascetic mode and meditated for long hours in order to attain union with the Supreme Being. He meditated for twelve years and thereafter came out of the cave and became a Saint of great repute. Shaikh-ul Aalam grew up when the religious atmosphere in Kashmir was highly complex. Pertinently, Islam entered Kashmir long before the Shaikh was born. Moreover, old aged tradition of *Rishism* continued to inspire the people of Kashmir. It was under these circumstances, he grasped the basic tenets of Islam and consolidated it with the *Rishi* tradition. Ishaq Khan opines in his book *Kashmir Transition to Islam* as:

> Religion for Shaikh was a matter of experience; it was "real" rather than merely 'notional'. In Kantian terms his knowledge began with experience that arose out of experience. An understanding of Islam's historical manifestation in Kashmir, therefore requires a prior understanding of a man who influenced the Kashmiri mind more profoundly than any other religious leader (95).

Again, G. R. Malik states about the mystical aspect as:

> The Sheikh was essentially a mystic with a mission. His cult was not borrowed or accepted on authority from without but the fruit of an intense personal experience. He had not merely inherited Islam from forefathers but had entered into its spirit and made it his own. So strong was his dedication to his cause; and so pure and sincere was his faith that he could not express his experience but in the language of poetry- the language of soul and emotion (145-146).

Shaikh-ul Aalam adopted the basic tenets of Islam and expressed them in a simple language for the common masses. The mystical content of his poetry include *Shruks* on varied themes including, among others, the following:

Tawheed

Monotheism stands for the belief in one God/eternal being. The term 'mono' means one and 'theism' belief. The concept stands for Divine Unity. In Monotheism, it is believed that only Almighty possesses unique characteristics in terms of everything as a Creator of the universe and humanity. Shaikh-ul Aalam's poetry lays utmost emphasis on unity of God. Moreover, he had realized the oneness where self gets dissolved into the ocean of absolute truth. This union of self with the Absolute is what Shaikh-ul Aalam calls *kunyer*, which he explicitly expressed in the following verses:

Kuniray bozakh kuni no rozak
Ami kuniran kotah dyut jalav
Aqal te fikir tor kot sozakh
Kemi mali cheth hyok su dariyav
If thou realize the I One, thy identity will come undone;
Behold, how the *One* shines gloriously bright!
Thou canst not understand That with intellect or mind.
Whosoever has drunk that fathomless Deep? (Trans. Parimoo18)

The above verses state that Shaikh had realized the transcendental nature of the Absolute being. These verses testify that Divine being is only one and there exists no question of duality. Shaikh-ul Aalam had realised that there is no one other than Him. He goes on to say that ordinary or common intellect of a human being cannot comprehend the Absolute truth, rather it requires the intellect of higher order (intuition)

to delve into the ocean of Absolute Truth. Therefore, in order to delve into this ocean one has to lose one's existence to unite with the Absolute truth. Here again he says

Khuda chu akuy naav ches lacha
Zikri ros akh kacha mo
Umar vanduen akuy pacha
Rizki ros kah macha mo
God's names are many, but….God is One:
No blade of grass not remembering God is!
Think of a life fourteen days in the sun…
Without help of that One not even a fly, is! (Trans. Smith 80).

The poet categorically asserts that there is only one God. He is the only Supreme Being in the universe who is attributed with many names (i.e., His capacity of having different facets). The poet emphasizes that not even a single blade of grass stays without His *Zikr* (remembrance). He explains that life is transitory and one should continuously pray and remember Him by heart or intellect, and curb one's materialistic desires. He is the only Supreme Being who is the giver of everything and provides everything one needs, one should have firm belief in Him as He is the only one capable of not forgetting to feed even a tiny fly.

Omnipresence

Omnipresence refers to presence of Divine Being everywhere. It also refers to the fact that there is no place where God's presence does not exist or extend. God who is manifested everywhere and is able to interact with his creation the way he chooses. In Islam though Divine and universe are separate entities yet God is present everywhere. About the omnipresence of God, it is stated in *Hadeesi Qudsi* "I was the hidden treasure. I desired to be known, I created you all so that I might be known."(qtd. in Hassnain *et al*., 10).

Shaikh states about God's omnipresence:

Su me nishe boh tas nishe
Me tas nishei qarar av
Nahaqa tshondum me pardishei
Pananei dishei qarar av
Close by me stood He, and I by Him,
Relaxed felt I by His very side;
Wrongly had I looked for Him in alien lands,
(When) I found solace within myself. (Trans. Parimoo 126)

In these verses, Shaikh-ul Aalam expresses that his heart was veiled by the external world and other material needs. This veil was lifted only by his strict adherence to the spiritual practice and attaining strict control on one's sense organs. By observing the spiritual practice, the darkness had destroyed and the truth was unveiled. He affirms that it was futile to find the truth in alien lands that was hidden within one's own self. Shaikh-ul Aalam had realized this unity and had transcended all dualities and dualisms.

Shaikh was left free in nature's lap when he refused to study under the guidance of a teacher. He relentlessly affirmed unity. This he expressed in his verses as:

Panay puj ta panay shrakh
Panay panas yiwan grakh
Yusuy tati suy chuyy yeti
Suy chhuy prath shayi ratith makan
Suy chhuy payadah suy chuy rathi
Suy chhuy gupith pan.

Thou art butcher, thou slaughtering blade;
Thou art the vendor, thou customer too.
The one *there,* is the One *Here;*
Omnipresent, He occupies all space;
The pedestrian and the charioteer are one,
The invisible He, behind the scenes. (Trans Parimoo18-19)

The above verses show that for the poet the Absolute truth is one. God is the sole reality. He is manifested in his creation. He is the One who is the ruler of both the worlds. One cannot see Him yet He is the One who sees. The poet declares that there is only One Creator who shines gloriously bright and He is the Supreme Being of both the worlds.

Nafs

Nafs is the integral aspect of every individual. For attaining the path of spirituality this *Nafs or* evil self or *Nafsi Ammara* needs to be disciplined. Bakhrazi states: "The lower self is like a flame both in its display of beauty and its hidden potential for destruction though its color is attractive, it burns" (qtd. in Fadiman, Farger 66). Shaikh-ul Aalam equates *Nafsi Ammara* (evil Self) to Satan and *Nafsi Mutmaina* to God. These both lie within the individual. One has to curb the evil self or *Nafsi Ammara* i.e., greed, lust, jealousy to reach the state of *Nafsi Mutmaina*. Shaikh-ul Aalam, being a *Reshi,* effaced this ego or evil self to reach the transcendent being. He suppressed his lower self to attain a unity with God. About the evil self, Shaikh says:

Nafasiy morus ti vay
Khatith rudum gatei
Athei yiyihem ta kay
Kartal tshanahas hatei
Alas! I have been done for my ego,
Concealing himself in darkness,
Could I but catch hold of Him,
With a scimitar would I slash his throat. (Trans. Parimoo 73).

Nafs is the part and parcel of an ordinary human being. The desire to achieve the worldly possessions, has been the tendency of every individual. Since the birth of Adam, this lower self is the greatest obstacle in the union with the Beloved. For an individual, it is very important to control his evil self and shun all the base desires as one cannot achieve the stage of the subsistence till one's self is free from it. It is in the same context, the poet is very much perturbed. He begins by saying that the lower self or *Nafsi Ammara* has made his life like hell and time and again it is a hurdle in the path leading to the Absolute. Every now and then he is struggling to keep this lower self away. He says that if he had a chance to catch it, he would slit its throat and destroy it once for all.

According to Shaikh-ul Aalam "self-conceit" is the greatest hurdle in the spiritual path and it is only by dint of one's rigorous meditation, one gets control over it. He says:

Jor rustui jahaz torum
Mairith chakh rash ti moh
Shud wandii rahith gorum
Adi prazluem panun ruh
By killing anger, jealousy and lust,
My ship safely sailed to the shore.
With contended heart I endeavored to achieve Him,
It is only thereby, I did recognize my soul. (Trans. Gowhar 346).

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The above verses state that anger, lust, pride, and greed are the greatest enemies of an individual. One has to struggle with these evils in the way to reach the Absolute Truth. Shaikh who was a *Rishi* practiced strict self-discipline and self-control to attain the unity with the Absolute. He waged a war against his *Nafsi Ammara* and purified his self to the extent where he attained the peace of *Nafsi Mutmainna.* His heart attained the *Tazqiyatul Nafs* or purification of soul only after curbing the evil Self. After attaining this state, he got purification of soul from the evil self. In the following lines, he says:

Nafas ditith oray minith
Gatshakhai tsinith karakh na fot
Dam diu haqas Lal ikh zenith
Nata chhiy kuli nafsa zayaqatul mot.
Our breaths are measured out to us,
Realize that and thou shalt not die.
Dive into the Truth, the Pearl will be thine:
Otherwise, all smack of death (Trans. Parimoo 73).

In the above verses, the poet deliberates that every individual's breath in this world is counted by God and one should not waste the single breath without His *Zikr* or remembrance of God. It is important for an individual to keep his soul purified by the invocation of God. One who realizes His Oneness will gain this pearl of the true divinity.

Shaikh-ul Aalam had realized his Oneness to God and had delved into the Ocean of Divine being. He therefore proclaims that one has to purify his soul from all evil things which obstruct one's union with God. One who invokes the name of God will attain *Nafsi Mutmaina.*

On the whole, the paper discusses the biographical account of Shaikh-ul Aalam followed by the thematic analysis of the poems that clearly show his artistic excellence clothed in mystic backdrop. This chapter not only fully depicts Shaikh's poetry is heavily loaded with mystic strains but also reveals his matchless artistic and spiritual merit which paves a clear way to compare him with the other poets of great repute and acknowledgement.

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Portrayal of Contrast between Cultures in Bapsi Sidhwa's *An American Brat*

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Abstract

Culture plays a main role in understanding the society around us. The main objective of this study is to show the contrast between two different culture and how the female protagonist of An American Brat by Bapsi Sidhwa tried to adapt two different culture. when she was sent America by her mother Zareen. Initially the main character felt a cultural shock. But later she feels independent in the country where she travelled. The female protagonist feroza decides to remain there as a college student and she becomes a naturalised American citizen. Through this work Bapsi sidhwa provides an interesting and realistic contrasts between two different culture. Both the cultures presented in this work are different in terms of religion, language, geography, and rituals. This paper also shows that how a dependent and shy girl from Pakistan becomes independent and self-confidant women in America.it is the culture that determines everything. The impact of American culture made her to think and be on her own. The concluding part conveys that feminism plays a major role in building one's own worthiness and confidence.

Keywords: Contrast, Cultures, Bapsi Sidhwa's *An American Brat.*

Introduction

Bapsi Sidhwa is an internationally acclaimed author. She was Raised in Lahore, Pakistan. She has written five novels Ice-Candy-Man, The Pakistani Bride, The Crow Eaters, An American Brat, and Water- which have been translated and published in several languages. She has edited City of Sin and Splendour: Writings on Lahore, which was published in 2006. Among many of her honours Sidhwa received the Bunting Fellowship at Radcliffe/Harvard, the Lila Wallace-Reader's Digest Writer's Award, the Sitara-i-Imtiaz, Pakistan's highest national honour in the arts, and the LiBeraturepreis in Germany and the 2007 Primo Mondello Award in Italy.

An American Brat delineates the life of Feroza Ginwalla, a pampered and protected young Pakistani girl. When the novel opens, it's Zareen who open the ancient door for her husband Cyrus. They worried more about Feroza because she is stubborn and anti-social. She is not like everyone in the family. She always wants to be alone. Both her parents want her to be social and being friendly among the family. But Feroza hates to be social and if she knows someone is coming to her home. She will close her room's door; she won't even have her food in the dining table with others. Her parent thinks that it is all because of the politics that is happening in Pakistan at that time.

Feroza and her family belong to Parsee community. They had their own cultures and rituals. Feroza usually spent her weekends in her grandmother's house. She always feels comfortable with her grandmother and uncle.one day during the month of February Feroza's friend was talking with her at that time Cyrus enters and asked him to go out because he was asking feroza to join in an annual government college play. Obviously Feroza refused. Cyrus never wants her daughter to be fooled around Muslim boys or any boys. Throughout the novel, the author shares the political situation at that time.one such incident is when feroza and Zareen went to shrine; they caught up in a crowd, due to the arrival of Bhutto's sister. After reaching home Zareen talks about the incidents happened in the shrine and discussed whom she supports.

Feroza's childhood was not at all easy for her and her parents because Feroza was anti-social even when she was a child. She was not ready to play like any other children. Her parents believe that she will

change in future. But she was not.so they planned to send her to America. Feroza's cousin Manek was already there in America. They contacted Manek and did all the arrangements. Finally, the day has come and Feroza reached America. For first few days she was eager to roam around. She felt elated to be in America.

In this work, author showed the worst part of America through the eyes for Feroza.at first she felt like living in an alien country. Later she used to the culture of America. When she was in Pakistan. She was not allowed to make decision on her own. She used to go by the words of her parents. That is why she was so adamant. America gave her all the freedom she wants. She took steps to pursue her studies there. So, she had to stay with her friends. Feroza's life with her friends changed her a lot. One such friend she stayed with was David. He was a Jewish American. They both fell in love. Feroza wrote a letter to her parents that she is in love with David. On seeing this Zareen shocked and she went to America. At first Zareen accepts their love but she puts a condition that their marriage should be done according to Parsee culture. David too accepts this.

One fine morning, Zareen and Feroza were in the kitchen. Zareen asked about David. Feroza too called David. David, Feroza and Zareen were in kitchen. Feroza started explaining all the rituals one by one. This made David to feel like, he cannot follow the rituals. He made a decision that he does not love Feroza anymore. After their breakup, Feroza was unhappy but she could not make her mind to be in Pakistan again. She stayed there in America and spent her life because in America she gained much confidence and self-love. Feroza felt like if she flew back to Pakistan, she will fell again and she can't get up from that.

Life of Feroza in Pakistan

The novel an American brat presents the life of the protagonist Feroza, through this work we can easily understand how culture is plays an important role in the life of the protagonist, Feroza was born in a conservative family in Pakistan to Zareen and Cyrus. Both her parents worry more about feroza because she is more and more backward everyday Zareen always worries about feroza because, when Zareen went to Feroza's school but feroza pretends that she didn't know Zareen because she feels that her mother wearing sleeveless saree blouse is wrong so when she told her mother that she should not come in this dress anymore so Zareen feels that it is all because the because of her narrow mind and her backwardness. Zareen compares her childhood with back Cyrus objected that it is not like before when they were children going to school another cycle now everything is different. A Parsi child cannot mix with other Parsi kids easily.

When Cyrus entered his home was talking to his friend and they were discussing about a program that is going to happen and this particular friend is encouraging feroza to act in program so on seem all these things Cyrus got angry and he suddenly broke in between them and asked the young man to go out of his house after this the young man which means the friend of Feroza suddenly goes out of the home and Firoza to followed him and says that she cannot participate in any of the program because her father don't like it and she also says that she won't be meeting him anymore the young man said 'I understand'.

Cyrus did all these things because he knows how the other Muslim boys will talk about women, he also thinks that Feroza is very young and she is innocent and he also very is that there that will be harmed by others do he had all these things in his mind he is redesigned to let for graduate before getting married. In the beginning chapters the earth II gives more about geographical and political touches of Pakistan here and there. One such incident is when Feroza and Zarina went to temple but they got trapped in a very big sudden crowd because Bhutto's sister was there to worship. Men were shouting 'Bhutto jindabad long-lived Bhutto'.

Feroza always avoid meeting her parents in the evening and she also stop listening to the political arguments during the dinner because once she tried to converse with them but no one was ready to encourage her. Next day Feroza mother passionately talking about the trial and the death sentence which has been already passed in the case of Bhutto and commented that he will become a martyr. Feroza hears this and understood her mother and also, she feels that she had also witnessed the emotion of the crowd at the shrine. The lawyer whom Feroza already knows as uncle was in their home and he was talking about the same incident and he uses non parliamentary words regarding the case on hearing this Feroza felt upset and she

shuts her ears. After this her mother came into the room and ask her to share dinner with them but Feroza says that she does not want to see their faces. Feroza usually spend her weekends in her grandmother's home and most of the evening she will go to her classmate's house spend most of her time reading and detective stories in her room and she lock had to be all alone in her home she won't be talking to anyone else.

Zareen was used to temper nature of Feroza, because her temper was not due to any political or exam pressure. Cyrus guessed that Feroza's behavior was due to the government and the politics. Feroza was a stubborn child, when she was four years old Cyrus hit her but she didn't even cry, when he saw the blood in her lips he was horrified and lost control over himself. He couldn't forget this incident, actually he wanted her daughter to say sorry to him but later due to her stubbornness he left her. Feroza was stubborn to the core that when she was invited to a birthday party she went there and she behaves antisocial. She stayed in the corner of the room with her and she didn't even play with the other children, everyone tried to ask her to come near the table but she didn't. She didn't even move, for the whole evening she didn't even uttered a word and smiled. So, all these things mortified is Zareena. When she was young there were many complaints on Feroza from school so after much care given by her uncle and her grandmother now, she is eleven years old and she is wise, winning and malleable child.

Zareen and Cyrus wanted to send their daughter feroza to America. Manek was Feroza's uncle who was there in America so that they tried to contract contact him and says that they want to send Feroza to America. Manek too accepts. Manek was there in America for almost three years and he is eagerly waiting for anyone from his home so he is very much expecting the arrival of feroza with affection. Feroza was really very happy to go to America. She hugged and kissed her parents and she is ready to go to America and all her attitude is changed she is very gentle now and she did not lock her door and her eyes were wide open with happiness her heart is elated and she couldn't believe that she is going to America so she repeatedly saying 'I am going to America I am going to America' in the rhythm of happiness. After a week, Cyrus came home with an envelope containing green and white international airline tickets for feroza. In two weeks feroza will go to America she is ready with all her transportations they also phoned Manak and shared the flight details and he also says that he will be waiting in the airport on the arrival of Feroza. Before visiting America, she wants to pray to go show so she went to temple, Zareen couldn't accompany her because of her periods.

Her family arranged the farewell which was almost a ceremonial occasion and essentially a Parsi affair. She sat in the middle of all her well-wishers and she is too excited to touch the food in her plate on her lap and her younger cousins and everyone looked her with an awe. Feroza was in the sitting room and she is receiving gifts and money from her well-wishers for the travel. Zareen, khutlibai and the aunts were giving last instruction to feroza they say that she should not talk to any stranger and should not accept anything from the strangers and the grandmother gave a letter to Manek and they laughed and hugged her. Cyrus had given one thousand American dollars and says that he has already sent money for her to Manek. On hearing this, Feroza's happy little face suddenly grown dull because Manek won't give money whenever she needs. So now it's time for Feroza to say goodbye to everyone.

While in Pakistan Feroza was adamant and stubborn child. She was not free and she was highly dependent on her parents and so she was very much interested to be independent. When she knows that she is going to America. She really felt very happy. This shows that Feroza actually wants to be independent and self-confident. She also believes that her life in America will be independent and she can build her own worthiness.

Life of Feroza in America

Feroza went to America, at first, she felt strange. she went there to spend her leave days. But later she plans to pursue her higher education. She continually spent her days in America. This made her to become an American brattle freedom she got. Her independent mentality made her to take this decision. When she first went to America, author portrayed the ugly side of America as the first experience of Feroza.

Later, Feroza become used to it. She enjoys her life there.to continue her education she had to stay with her friends. She met David; he was a Jew. They both loved each other. Feroza wrote a letter to her mom that she is in love with David.

On hearing this Zareen came to America.at first she felt that David is suitable for feroza.so she conveyed that their marriage should be done according to the rituals for Parsee.at first Davida accepts. Hen was made to do the rituals; he could not do and he hesitates to follow. His mind alarms that he cannot live such life. Finally, he left feroza. This really breaks feroza. Even after this incident feroza continued to stay there. She led her own life happily. She gains confidence and she is independent.

Conclusion

Culture plays an important role in the life of feroza.at first, her parents wanted feroza to be a broad-minded person. When she becomes broad minded, they tried to restrict it.as a protagonist feroza is portrayed as an independent woman, who can take decision of her own in life, which she missed when she was in Pakistan. After being independent in America, her first thought process was to enjoy the freedom she got. Later she tries to adapt the culture of America, which she loves a lot. Thus, culture made her to choose her own path of life.at last feroza grows as an independent woman. Culture variation gives her the power to raise voice for herself.

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The Resilient Spirit of Mulkraj Anand's Chief Protagonist in the Novel *Untouchable*

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Abstract

Resilience is a continuous process through which a person succeeds in adapting to the adversities of his life. The perception and concept of flexibility changed with the passage of time. The importance of flexibility components expanded and constant changes knew its complexity, which made it difficult to conduct thorough and standardized studies. The study of resilience went through a number of stages, resilience trying to identify the factors involved in its explanatory processes and mechanisms and developing interventions that enhance resilience. Resilience is both a quality and theoretical framework to challenge, transform and survive the dominating structures of power through narratives that promote awareness and resistance and subversion, raising awareness against interlocking systems of supremacy based on economy, race, and gender. The Untouchables is the story of a young Indian sweeper named Bakha who is the son of Lakha. Lakha is a very lazy, illiterate, alcoholic and very abusive, head of all scavengers, while Bakha is a very intelligent, humble, brave and hardworking boy, not only in his family, but also in the area where he lives. . As soon as dawn, the day of Bakha begins with various major and minor tragedies. After facing these problems, he becomes mature and brave. He is discriminated against many times in everyday life not only by the so-called upper caste Hindus but also by his father, but Bakha did not give up and stands determined to carry out the prescribed duties. Through this paper it has been tried to show that it does not matter what kind of circumstances are around you; The thing is how you react and face challenges in times of worst case scenario.

Keywords: Untouchable, community, determination, Hindus.

The word "resilience" has been taken from the Latin word "salire," which means jumping. The prefix "re-" means "back" or "again." Thus, "resilience" is literally about bouncing back, no matter how difficult the situation. It points to the recuperative power, which is simply the capability of a person/people to feel better and to soon recover from the trial/failure of what may be termed as an unpleasant event. It is believed that resilience is one of the most important characteristics of human beings, without which the life of human beings would be extremely arduous. People often exhibit resilience as they cannot accept defeat. The capacity to be resilient is dependent on a number of factors and defers from person to person and situation to situation. It depends on many internal and external factors such as intelligence, ability to make connections, childhood environment, social and financial status etc. Factors such as a capacity to endure, positivity and confidence in oneself, strengths and abilities are perhaps, the most significant.

In order to understand more clearly these aspects of resilience, let us try to analyze the spirit of Bakha, the chief protagonist in Mulkraj Anand's The Untouchable. Bakha's day begins with abuse and atrocities, which he is subjected to throughout the day, in one form or the other. Early in the morning his father's harsh call, urging him to wake up and get going on his menial, arduous task of cleaning toilets, lest he encounter the anger and violent beatings of the upper caste, sets the tone for a vigorous, unpleasant day ahead. The lack of any response from Bakha, draws even more obscene abuse from Lakha, his father*:*

> Get up, ohe you Bakha, you son of a pig, get up and attend to the latrines or the sepoys will be angry**.** ***(UTp.12)***

The strained relationship between Lakha and his son, Bakha is mainly because Bakha is unwilling to settle into a life of drudgery that has been thrust upon him. Deep within his heart, Bakha nurtures a desire to rise above his pitiful circumstances and even dares to dream of a life similar to that of the British sahibs. His aspiration and belief in himself brings forth the spirit of resilience that he must exercise if he wishes to make his dream a reality. He is confident that one day he will surely dress and behave like the sahibs. Bakha often ignores his father because he realizes that his father could never understand him as he had long forgotten what it meant to live a life of self-respect and dignity.Bakha knows that his father is lazy and that his abusive behavior is a strategy to palm all the menial jobs on him, but instead of protesting he uses this as an opportunity to keep himself busy, going about the town, sincerely performing his duties. It shows how intelligent and innocent he is. Such is Bakha's strategy for fighting off the blues.

After completing all his duties he becomes tired and even though his body demands some rest, he has to take on another humiliating task of going door to door to ask for bread so that his family members do not starve. Despite his having helped people around the town by keeping the surroundings clean, all he is faced with is constant abuse:

> Keep to the side of the road, you low-caste vermin!' he suddenly heard someone shouting at him… you cockeyed son of a bow-legged scorpion! (UT p.89)

The aggressive, derogatory language towards Bakha is indeed painful and he is deeply hurt. He laments*: '*Why are we always abused?" (UTp.98) This painful cry of Bakha is tragic and rhetorical. He starts talking to himself and asks why the rest of society singles out and victimizes untouchables, what did they do wrong with so cold upper caste willingly or unwillingly? He cleans all the dirt of all the people, even though he is hated and neglected. It is beyond his thinking as to why society always abuses him. He reaches a point of utter despair and confusion. He recognizes the attempt of higher castes to crush his spirit, and he even experiences a sense of defeat, yet like Santiago in Hemingway's ***The Old Man and the Sea***, Bakha is never destroyed.

Bakha has his moments of relief which break the high-strung tension of what is considered the 'normal' in his sphere of life. The company of Ram Charan and Chota offer great respite, besides the rare occasion when he is treated with dignity by people like Havildar Charat Singh and Colonel Hutchinson. His joy is boundless when he is presented a new hockey stick by Charat Singh. He exclaims: *"Beautiful! Beautiful… So my good karma has been rewarded." (p. 119).*

The fact that he is considered worthy and deserving of the most beautiful gift he had ever received makes him oblivious of all the earlier insults and he is ready to take on life anew.

Bakha, not to be defeated by the insults and rude behavior towards him, finds ways to uplift his spirits; he joins some others of a group in a game of hockey. To his great joy, he soon scores a goal. This, however, does not go down well with the opposite team. A fight breaks out in which a young boy is badly hurt and bleeding, so Bakha, through an instant feeling of compassion, picks up the boy and carries him home to his parents, feeling proud of being able to help the child and his parents. The rude reaction though of the mother on seeing her bleeding son in Bakha's arms brings back in a rush the intense pain and humiliation. The screaming mother lets out a vicious bout of abuse:

> You eater of your masters, you dirty sweeper! What have you done? You have killed my son!' she wailed, flinging her hands across her breasts and turning blue and red with fear. Give him to me! Give me my child! You have defiled my house, besides wounding my son! (UT p.94)

Bakha is so distraught at such behavior, unable to understand the twists and turns of his fate. A similar confusion awaits him when Colonel Hutchinson, finding Bakha in a sad mood, takes him to his house to tell him more about a life of grace and freedom, as found in the teachings of Jesus Christ. Just as Bakha is about to enter the church with the Colonel, he is alarmed by the shouts of the Colonel's wife, in a tone diametrically opposite to the Colonel himself. Once again Bakha is nonplussed at why he should be abused and insulted by someone he had never met and for no reason he could think of. Too tired to even care anymore, he slips away.

Such extreme reactions and depths of darkness, however, often bring out the strength of character. Despite all the harsh reactions of people towards him, Bakha never gives up.His resilience to fight against the evils prevailing in society and stand with courage and determination to face the challenges, make him stand apart from the rest of his community, who allow themselves to be mentally conditioned to believe in their low and menial status. It is this desire to rise out of the pit of despair that fills Bakha with enthusiasm to hear the great Mahatma, who he is considered the messiah of hope and upliftment for many. Once again, he finds it difficult to comprehend the contradictory voices.

The sparks of hope come and go, causing great moments of uncertainty and confusion in the mind of Bakha, but what may be observed throughout the series of unpleasant experiences that Bakha encounters, is his ability to bounce back each time, with renewed energy, hope for change and a brighter future. He does not allow himself to wallow too long in the uneasy circumstances that befall him but rather looks to persons and situations that would, possibly, help him rise above all that is low and undesirable. His spirit remains unfailing. He stands with firm determination like the Himalaya Mountain which withstands days of heavy rain or dangerous storms.

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Queer, Caste and Identity: Contemplating Sexuality and Subalternity in Hansda S. Shekhar's *My Father's Garden*

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Abstract

Hansda Sowvendra Shekhar's novel My Father's Garden (2018) is divided into three sections "Lover", "Friend" and "Father". The paper traverses through caste system, politics and most specifically sexuality and its multiple orientations. Set in Jharkhand, all three sections [especially the first two] introduce us to different contours of masculinities, and their accompanying desires and alienations. Observation of sexuality in Shekhar's works is nothing new but what is exclusive is his depiction of homosexuality or its "queer" trajectories in a marginalized, third world, tribal society. This paper seeks to examine the nuances of sexual identity, issues of queer representation, subaltern selves and complexities of caste recognition in rural queer India. Through the characters' [like Samir, Bada Babu and the narrator himself] view, this paper also tries to explore, locate and understand the queer selves. Taking philosophical supports from the works of Spivak, Mary Mackintosh, Foucault and Judith Butler, this paper simultaneously brings out the issues like marginality, social construction of sexuality, discourses of sexuality and gender performativity.
Keywords: Subaltern, Gender-queer, Santhal Tribe, Homosexuality, Caste.

Introduction

Hansda Sowvendra Shekhar is a doctor and famously known for his collection of short stories, *The Adivasi Will Not Dance* (2015), which was shortlisted for The Hindu Prize; a novel, *The Mysterious Ailment of Rupi Baskey* (2014), which won the Sahitya Academy Yuva Puraskar; and a novella for children, *Kumar Jwala and the Gift of Fire: Adventures in Champakbagh* (2018), which was shortlisted for the Crossword Book Award. He has also translated literatures from Santhali and Hindi into English.

In the earlier works like *The Adivasi Will Not Dance*, Shekhar has been bold enough to touch upon the taboo issues or taboo subjects, which a few novelists, regional or otherwise had dared to do so. Gendered marginalization, sexual abuse, political subjugation of tribals, communal tensions, prostitution even alternate sexual preferences like homosexuality or gay relationship are the themes in Shekhar's prose. Shekhar's My Father's Garden is divided into three sections- "Lover", "Friend" and "Father". The novel presents a bildungsroman and traverses through the development of an anonymous narrator cum medical student and doctor in Jharkhand. Written in first person narrative, the vividly described setting of the novel, the types of true-to-life characters, the order of the storyline, anecdotes, objective and subjective details and the subtleties of relationships as depicted in the text seek an curious and special scrutiny of the novel which portrays the similarities of the life details, achievements and ups-and-downs of the author. The themes or the plots of Shekhar's writings are taken from the everyday lives of rural tribal people- especially the Santhal tribe of Jharkhand and neighboring states of West Bengal and Odisha. This study specially deals with the first two sections of the novel- "Lover" and "Friend" where the issues of homosexuality and subalternity are vividly portrayed. In the first section Shekhar depicts the life of the unnamed male narrator who is a medical student and makes love with his classmates and junior. First, in his first year as medical student, he falls in love with Sunil Besra, his "classmate and a couple of months older" (Shekhar, 14) than him. After a disastrous break-up with Sunil, he manages to be in love with Lucky who was also his classmate. In the narrator's words:

> I was walking through my Corex haze, expecting Sunil to jump out of a corner and surprise me when I fell in love with Lucky, another of my classmates. (21)

This is how the story begins and acquires a flow through the complexities of homosexual or gay sexual preferences and the struggles of belonging to the society that the live in. A man or a woman has one of the four kinds of weaknesses towards each-other: sexual, political (i.e., lust for power), financial and above all, the desire to be admired. To say the least, a character could be explained in terms of lust for sex, lust for power, lust for wealth and desire to be adored. Gender Studies and Queer Theory only explain a character in terms of his/her lust for opposite sex or even, for the same sex. This paper, for the first time, introduces Hansda Sowvendra Shekhar's novel as a text that deals with same sex or homoserxual relationships- the relationship of the unnamed narrator with Sunil, Lucky and Samir.

Invert Relationship

'Homosexuality' has been commonly used across cultures in the world though the term was first introduced in a letter by a German Doctor named Karl Maria Kertbeny in 1869. The terms 'gay' and 'lesbian' came to the lexicon as later development of the sexuality or sexual orientations and behavior of same sex relationships. But it has never been accepted in any society of the world of that time even though there are signs of such practice that doesn't exclude India. Sherry Joseph through his study made an attempt to understand the Indian Gay and Lesbian movement through the wider perspectives of identity politics. In an era when the marginalization of gay and lesbian was at its peak, the homosexual immigrants of Indian subcontinent claimed in Britain, America and other parts of the world to organize an agenda amidst a racist circumstance different from the agenda imposed and controlled by white homosexuals.

Likewise the present story deals with the portrayal of such characters that chose altered sexual identities or inverted sexualities. Samir, Sunil, Lucky and the author himself affirms to the sexual attractions they nurture for. Queer identity always struggles for its co-existence in the society with the heteronormative society. Voicing unappeasable resentment against 'straight' people's abhorrence for the sexual non-conformists, the government's inaction in thwarting AIDS epidemic, and unspeakable social harassment of gay people, this anonymous leaflet declared that nothing short of an aggressive revolution could set them free:

> Until I can enjoy the same freedom of movement and sexuality, as straights, their privilege must stop and it must be given over to me and my queer sisters and brothers. Straight people will not do it voluntarily and so they must be forced into it. Straight must be frightened into it. Terrorized into it. Fear is the most powerful motivation. No one will give us what we deserve. Rights are not given they are taken, by force if necessary. (Anon. 1)

The invert relationships or here the male-male relationship that the characters nurture is the prime topic to discuss. A gay person is not necessarily a man who has sex with another man. A man could be gay if he has lifelong attraction to other men. Homosexuality is also a matter of choice- it is anti-patriarchal choice. Sexual orientation is invisible, while gender is visible. This homosexuality is visible in many parts of the novel; sometimes in the characters' speech and sometimes in their psyche. The invert role of the sex is sometimes so powerfull that when the protagonist approaches Samir for a sexual favor for the first time, Samir reacted as "No, no boss. Not Right, we are both ladka [boys]" (29).

The language in the text in many places is gendered and politicized through genderly superior-inferior binary. It is not free from the ill effects of the patriarchal dominating language system. Though Sunil, Lucky, Samir and the narrator himself have the right to enjoy equal sexuality, the anonymous narrator always presents himself as the female partner.

Gendered Experience

There is a fundamental difference between 'gender' and 'sex'. The differences between 'gender' and 'sex' have been brought out by Andrew Edgar and Peter Sedgwick in their book titkled *Key Concepts in Cultural Theory* (2004),

> The concept of 'gender' is typically placed in opposition to the concept of 'sex'. While our sex (female/male) is a matter of biology, our gender (feminine/masculine) is a matter of culture. Gender

may therefore be taken to refer to learned patterns of behavior and action, as opposed to that which is biologically determined. (158)

Within the field of gender studies, there are two other forms of criticism: gay and lesbian criticism of which the latter is not our matter concern. As gender studies give rise to gay and lesbian criticism, Queer theory talks of the study of gay-lesbian and bisexual experience. Queer theory is interdisciplinary and "may therefore be seen to explore the process through which sexual identity is, and has been constituted in contemporary and post societies" (2004, p.321).

If this social construct actually defines the gender or masculinity and femininity, the characters presented in the novel portray the masculine/feminine binary. The characters do not alter their position in course of time rather they stick to their roles as masculine and feminine. The anonymous narrator cum protagonist always poses for the role of femininity while his lovers Sunil, Lucky and Samir always establish themselves as masculine selves. This argument stands clear when the narrator says, "He [Sunil] was quite sure that he'd be the man in this. It didn't matter to me, I was happy" (17). This gendered identity once again proves the narrator to be feminine and turns Samir as masculine when Samir was asked by the narrator to marry him,

'Marry me', I said, 'and I'll live with you.'

'Only if you were really a woman', he said tenderly, as if I meant it. (51)

Shackles of Caste

The novel is also embedded with the patches of casteist comments and ill effects of caste based subjugation of the characters. Alongside, the psyche of the narrator is also not free from the consciousness of his own caste identity. In many places of the novel, the narrator separates and identifies himself to the readers as an Adivasi [tribal man] and in many places he distinguishes his loved ones through their caste based identities. After falling in love with Sunil, the narrator remarks, "…he is a Mahato, from a different 'phylum. I am an Adivasi. And if having an 'intimate' Mahato friend were not bad enough, I also letting him screw me" (11-12). After a while he again confirms himself as privileged with reservation through quota while getting admission to medical college: "…all I could understand was that I had been accepted into the medical college on a quota" (13).

Thus the casteist viewpoint of the society and the resultant subjugation projects the text as a subaltern text and the characters as subalterns. The characters here try to break through the shackles of caste system but ultimately end up being victimized in that maze. They are not directly affected by the caste system; rather their psyche is bend in that manner which is affected accordingly.

Trauma and Social Pressure

Shekhar never allows, doesn't want to actually, let his characters live in a Utopian world of comfort or warmth. From the very beginning of the novel, it becomes obvious that the characters like Sunil, Lucky, Samir and the narrator himself share a disturbed and difficult relationships; with outside world and even with themselves too. Shekhar's themes are from traditional, custom-rich Indian society and its presentation is to influence the 'gay' people and on anyone who is opposed to heterosexuality as defined by society. The novel is a true to life picture of a society concerning how does it sway one's behavior when one is refused any self-expression and hypocrisy is sustained for the sake of custom or tradition. This ends up victimizing the character against the presumptions and expectations of the society.

The trauma of being homosexual in nature that undergoes the psyche of the characters is most visible throughout the text. The taboo and resultant trauma that ends up victimizing the characters seeks special mention. This fear for rejection of their sexual preferences is something that pushes the narrator to attempt suicide after being detached from Samir for several years. He states,

I got a posting in a hospital in Pakur and moved there. I tried to keep in touch with Samir but he remained elusive. I stalked him on Facebook, saw him making friends, sent him messages, anmd then,

> one day, he blocked me. I gave up, and for several years, we did not speak at all… It grew and grew and became unbearable until, one evening, I snapped under the weight of that monstrous hope. There were a lot of things going on in my mind and I was feeling so defeated I ran a knife over my wrist. (55-56)

Another example of fear resulting from social construct bears a heartrending testimony. In a homophobic society like rural or semi-urban India, the acknowledgement or acceptance of the 'other' sexual preferences is something that increases the hurdles for the gay and lesbian peoples. Something like this happens when the anonymous narrator cum protagonist faces his inability to tell his parents about his sexual choices. The pain of the character comes to light when he says,

> As I made my way back to Pakur, I found myself crying on the train. I was tortured by my inability to tell my parents about my choices, by the thought of the pain and disappointment I would cause them if I spoke the truth, by my inability to accept what I did not want to accept. All of it, everything that I felt and was yet to feel, was flowing out of my eyes. I must have known a storm was coming, because I had worn dark glasses that morning. And I took care to see that my face did not contort. I made no sound. (59-60)

The trauma finally leads the characters to experience a restriction, a social construct or social pressure. The pressure that holds them back from fulfilling their desires, from achieving their goals and from living a life of free will is rightly conveyed by the author through the perspectives of the narrator when he says: "Men are hard to find, and he [Samir] was one to die for" (9). Though Samir and the narrator were carrying on a sexual relationship, it was not accepted in the society which made Samir to state: "I have an image to maintain" (45). While carrying on such a relationship, the narrator knew that his relationship would never be accepted by his parents: "I knew that in a deep fundamental way, I would never be the son he wanted" (14).

Confronting Sexuality and Subalternity

As might be expected, homosexuals have standardly been pictured as 'other' and have served to define and confirm the heterosexuality of the centre. Heterosexuality has been considered as the 'normal' sexual preference while homosexuality has been so far seen as something 'abnormal' or alien to the human civilization instead of its presence from the beginning of the civilization. On the other hand 'subaltern' means the colonized/ oppressed subject whose voice has been silenced. The term has a relevance to the study of Third World countries especially to India.

Now, these two major theoretical ideas are being intersected in this text when the subaltern characters like Samir, Lucky, Sunil and even the anonymous narrator himself bears the characteristic features of homosexuality. They are subalterns not only in terms of their social backwardness; rather they are subalterns in terms of their subjugation and marginalization due to their 'inferior' sexual preferences. They all belong to the certain backward communities, certain underdeveloped tribal areas; still they share common features of homosexuality. Their voice is also unheard like that of the 'subalterns' when they attempt to convey their plight of being rejected by the society as sexual outcasts. The gay characters or the homosexuals of this text put forward a deliberate and positive attempt to establish their preferences but ultimately fail to even convey their choices to their parents only. It shows that there is no space from where the subaltern subject can speak.

Conclusion

The 'abnormal', queer characters representing the gays or the homosexuals of rural, semi-urban and urban middle class India experience a tortuous journey of marginalization, isolation and victimization due to homophobic society and social prohibition of these people. Shekhar has been true to his calling as a novelist to show their distressing situation in present India, yet how the issue gets away the intellectuals or the thinking people to be considered for an acknowledgement and a right place in the society. The novelist has attained the heart of everyone by pointing out this cause of ailment, the whole truth of it, with all integrity, sincerity and

truthfulness of purpose. Alongside, the novel perfectly brings out the signs of subjugation on the basis of caste and on the basis of 'inferior' sexual preferences. The otherness of the characters due to their homosexual identity makes them subalterns with no voice to express sexual preferences. This is not a book that at first read provides hope for better society. And yet, as you go over the lines that ache with sadness, that pack immense details about whole cultures and traditions in a few lines, it is impossible not to feel glad that Shekhar is writing prose that is necessary. Those specifics of struggle might be local but the pain is universal.

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A Queer Theory, Judith Butler's Theory of Gender as Performative In Jeanette Winterson's *Oranges Are Not The Only Fruit*

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Abstract

This paper attempts to examine aspects related to queer theory and its thematic centrality in Jeanette Winterson's novels Oranges Are Not the Only fruit (1985). It is a semi autobiographical novel and it narrates the story of an adopted girl, significantly called Jeanette, who grows up a lesbian inside a strict religious community. It elucidates upon the story of Jeanette's quest for subjectivity and homosexuality but rejects the traditional appropriation of the self by the masculine. It is most obvious example of her realist impulse and her first conscious attempt at deconstructing the reality fiction and echo those of early feminism, in terms of the relationship between mother and daughter. Winterson's concerns with the mother/daughter bond and its dissoluble passionate oppressiveness addresses an issue that is central to feminism as well as to queer. It is a significant example of Lesbian fiction. The novel can be read as Jeanette's journey in trying to find herself and understand her own sexuality, the novel perpetrates a ferociously satirical criticism of religious fundamentalist discourse and their cruel methods of manipulation and the treatment meted out to Jeanette. But these very cruel methods to repress her sexuality towards the end of the novel in fact nurture her own perception of the self and she vindicates and celebrates the existence of same-sex desire, and clearly rejects heterosexuality as "the only fruit."
Keywords: Queer theory, Homosexuality, Lesbian, Feminism, Heterosexuality.

Jeanette Winterson is one of Britain's renowned alternative literary figures and an inventive postmodern author. She was born on 27th August, 1959 in Manchester, England. Her fiction explores the nature and varieties of erotic love within the dynamics of queer theory. This thesis attempts to examine aspects related to queer theory and its thematic centrality in Jeanette Winterson's *oranges are not the only fruit*. She blends many genres into her writings and these include fable, fantasy, history, philosophy, lesbian writing, science fiction, magic realism and scientific studies. The novel has been widely understood as semi-autobiographical as it narrates the story of an adopted girl, significantly called Jeanette, who grows up a lesbian inside a strict religious community. The novel is both the most obvious example of her realist impulse and her first conscious attempt at deconstructing reality. Queer theory ultimately displaces patriarchal gender hierarchy in favor of heterosexuality as the primary regulatory system. *Oranges Are Not the Only Fruit* is both the most obvious example of her realist impulse and her first conscious attempt at deconstructing the opposition reality/fiction.

Winterson's concern with the mother/daughter bond and its indissoluble passionate oppressiveness addresses an issue that is central to feminism as well as to queer. Oranges Are Not the Only Fruit is thus a significant example of lesbian fiction. Jeanette's mother believes in literal translations of the Bible, and she freely uses religious rhetoric to accommodate her black and white fashion of viewing the world. Although Jeanette happens to feel greatly connected to her church and her church's teachings, this fidelity towards the supposed perfection of the church becomes challenged as she realizes that she is sexually and romantically drawn towards women. *Oranges are not the only fruit* focuses most of its attention on the tensions and frictions that spark when

Jeanette's sexual life clashes with her religious life, and on the drastic measures that her church takes to drive the "demon" of "unnatural passions" away from her.

Although Jeanette's development and moral growth is most certainly the focus of this novel, a lot of the content is focused on her strange relationship with her mother, and even more so, on the mother's blind and ritualistic devotion to her church. The mother desperately tries to shield Jeanette from evils, especially those associated with gender and sexuality. For instance, when Jeanette develops a friendship with an ostensibly lesbian couple that runs a paper shop, the mother soon forbids Jeanette from going to that store because there was a rumor that "they dealt in unnatural passions" (7). Seeing as the mother doesn't speak to her daughter about matters of gender, sexuality, and the body, Jeanette naively believes that "unnatural passions" are referring to the fact that the couple puts chemicals in their sweets.

This desire to protect Jeanette from evil, in addition to the mother's penchant for explaining phenomena using religious rhetoric, makes it increasingly difficult for Jeanette to adjust to the outer world. For instance, Jeanette goes deaf for three months in the novel. Rather than taking Jeanette to the hospital, the mother begins to inform everyone that Jeanette is "in a state of rapture" (23), and she prevents people from speaking to her. It is Miss Jewsbury, a closeted lesbian, who brings Jeanette to the hospital to be treated for her condition. It is in this moment that Jeanette begins her process of development and maturation: it is the moment in which she realizes that her mother doesn't have all of the right answers, and neither does the church. It is during Jeanette's time at the hospital that that the motif of oranges becomes heavily introduced into the narrative, for her mother constantly sends her oranges along with some "get better soon" letters when she doesn't have the time to visit Jeanette. Throughout the novel, the only fruit that Jeanette's mother will give to her is the orange, for it is "The only fruit" (29). Little is said as to why oranges are deemed to be the only fruit worthy of consumption. However, the meaning behind the orange is not necessarily based on the fruit itself, but rather, on how the fruit is used. Furthermore, since oranges are the only fruit that are validated from the mother's perspective, all of other fruit go on to lack legitimacy. Much later on in the novel, when Jeanette gets slightly ill, her mother brings her a bowl of oranges, and the following scenario takes place: I took out the largest and tried to peel it. The skin hung stubborn, and soon I lay panting, angry and defeated. What about grapes or bananas? I did finally pull away the other shell, and, cupping both hands round, tore open the fruit. (113)

In this context, it becomes a little clearer that oranges are representing either gender or heterosexuality. By questioning why she can't have other fruit, Jeanette puts into question the limitations that are imposed on her in terms of her choices and preferences. Notice that she has trouble accessing the orange's pulp, which can symbolize the difficulty that Jeanette has towards complying with a simplistic, limited, heteronormative view of the world. It would be much easier for her to eat grapes or bananas; however, we observe that Jeanette's mother is still coercing her to struggle with oranges.

The entire spectrum of fruit, in this interpretive view, would go on to represent the entire spectrum of gender–the mother's efforts to impose oranges as the only good fruit go on to represent efforts to approach a single gender or sexual orientation has valid and legitimate. This leads Jeanette to one of her many philosophical musings, in which she recognizes the fact that her mother is unable to interpret the world without resorting to the use of inartistic thinking. The desire to steer away from convention and normatively is a staple of this novel. Just as Jeanette desires another fruit besides an orange, she also desires to be romantically involved with someone besides a man. Jeanette's penchant for non-normatively is even expressed in her artistic inclinations

and projects. While Jeanette is in school, she truly strives to win a prize in the school's various artistic competitions. While at first she loses these competitions because of her adherence to religious doctrine, she notices that she still continues to lose competitions even when she presents projects that are non-religious in their themes. Jeanette realizes that even though her masterpiece was definitely the best project submitted to the competition, she loses simply because she steers away from convention. Rather than creating a habitual Easter-themed project for the competition, she strives to be different and creative, which essentially makes Jeanette a queer character in many other aspects besides her sexuality.

Jeanette's queerness certainly causes her a lot of pain and heartache, which is perhaps epitomized when she is publicly accused for being a lesbian while in church. The church members deem that Jeanette and her girlfriend, Melanie, have engaged in homosexual activity because they are possessed by demons. This accusation sparks a lot of commotion in the church, and thus, one of the most confusing and convoluted sections of this novel takes place. After the accusation, Jeanette escapes the church and goes to Miss Jewbury's home. When Jeanette returns home after her encounter with Jewbury, the tension of the novel escalates to an unprecedented degree as members of her church congregation perform an intense exorcism on her.

Traditionally, queer theory questions the permanent norms and identities in favor of deconstructing them. In *The Cambridge Companion to Feminist Theory*, Berthold Schoene defines queer as a designation of "new democratic virtues of nonconformity, civil obedience, and political defiance" (285). Furthermore, he states that queer politics does not exist to singularly seek tolerance or equality, but rather seek to generally "challenge mainstream institutions and accounts" generally (286). Thus, queer serves as a less restrictive and specific platform, and a platform for defiance of ruling societal norms and encompassing a broader group of people. Unlike those identity categories labelled lesbian or gay, queer has developed out of the theorizing of often unexamined constraints in traditional identity politics. Consequently, queer has been produced largely outside the registers of recognition, truthfulness and self-identity. Therefore, queer is an identity category that has no interest in consolidating or even stabilizing itself. Judith Butler suggests that identity, out of the perspective of queer theory, may in fact be performative. If the body "[…] is a field of interpretative possibilities" and "if gender is a kind of doing, an incessant activity performed" (Butler 1), the notion of a fixed approach to identity is inevitably questioned. Furthermore, according to Butler, "performativity is not a singular act, but a repetition and a ritual, which achieves its effects through the naturalization in the context of a body, understood, in part, as a culturally sustained temporal duration" (2).

From this moment, Butler argues, the child is 'girled' (or 'boyed')" (131). Thus, the child´s sex or gender is not inherent in its body: rather it is brought about by this initial speech act at the birth. The view that gender is performative seeks to show that what has traditionally been thought of as an internal essence of gender is actually manufactured through a sustained set of acts, posited through the gendered stylization of the body. As Lawler puts it: "Sex and gender are just not internalized (taken on as an identity) but materialized (produced within the material body) (128). Furthermore, both femininity and masculinity are, according to Butler, repeatedly, continually, and performatively constituted.

Consequently, identity is something that is done and achieved rather than innate. As a result, we become what we continually, repeatedly and compulsorily perform. In order to emphasize this view on gender as performative, Butler refers to the French writer, modern feminist and philosopher Simone de Beauvoir who suggests in *The Second Sex* that "one is not born a woman, but, rather becomes one" (Butler 11). In other words, for Beauvoir as well as for

Butler, gender is not fixed, but rather something determined by culture and its laws. In addition, Butler argues that what makes queer so efficient is the way in which it understands the effects of its interventions are not predictable and binary and therefore cannot be anticipated in advance. As for the notions of ʻidentityʼ and ʻgenderʼ, they have traditionally been attached to one another. There has been an ongoing attempt in Western society and culture to establish fixed attitudes in individuals based on gender. Thus, individuals have historically adopted certain expected behaviors according to their sex and gender.

Consequently, from the time we are born, we are immediately categorized as male or female. However, as Alvaro Valladar states in *The Construction of the Homosexual identity in Oranges Are Not the Only Fruit,* "this clearly biological assumption may be challenged or disrupted in many occasions as we grow older when ʻgender identityʼ and ʻgender rolesʼ come to play their crucial part" (15). Gender is generally viewed as a set of cultural practices associated to biological sex. As for gender identity, it alludes to the identity an individual develops throughout life, which traditionally coincides with the official features of sex.

Concerning of gender identity, Valladar extends it as "something far more than biological sex, it is the output of a set of cultural values we take in, it is actually the result of our behavior, attitude and performance in life" (16). Thus, he agrees with Butler in that gender identity is performative and culturally constructed. In addition, as for the construction of gender identity, Butler argues that certain political practices enforce traditional gender identities and questions to what extent identity is a normative ideal rather than a descriptive feature of experience (23). Furthermore, Butler states that the regulatory structures governing gender also govern culturally intelligible notions of identity. Hence, the "[…] "coherence" and "continuity" of "the person" are not logical or analytic features of personhood, but, rather, socially instituted and maintained norms of intelligibility" (23). Butler also argues that gender and sexual identities not following the norms risk being excluded:

The cultural matrix through which gender identity has become intelligible requires that certain kinds of "identities" cannot "exist" – that is, those in which gender does not follow from sex and those in which the practices of desire do not "follow" from either sex or gender. "Follow" in this context is a political relation of entailment instituted by the cultural laws that establish and regulate the shape and meaning of sexuality. Indeed, precisely because certain kinds of "gender identities" fail to conform to those norms of cultural intelligibility, they appear only as developmental failures or logical impossibilities from within that domain (24). These passages suggest that gender identity is fluid and complex but, simultaneously, strictly regulated by cultural norms and expectations. As it will be shown, this becomes evident in the novel *Oranges Are Not the Only Fruit* as the protagonist, Jeanette, admits to being a lesbian. As mentioned earlier, queer theory encompasses a broader group of people and serves as a platform for defiance of societal norms. In the case of *Oranges*, these societal norms are epitomized by the rules and rock-solid beliefs set

As mentioned earlier, queer theory encompasses a broader group of people and serves as a platform for defiance of societal norms. In the case of *Oranges*, these societal norms are epitomized by the rules and rock-solid beliefs set by Jeannette´s mother, the members of their community, and the pastor governing the religious community which Jeannette and her mother are a part of. These societal norms are eventually rejected by Jeanette, which results in her being an outcast in the society. This experience of exclusion when stepping outside the societal norms and expectations is not new to her, however. As a matter of fact, Jeanette´s feeling of being an outsider begins earlier on in the novel: In *Oranges*, what Judith Butler calls "A field

of ethical enmeshment with others and a sense of disorientation for the first-person" (25) is present. This sense of "disorientation" of the first-person narrator is inscribed in the very first words of the first line of the novel: "*Like most people* I lived a long time with my mother and father" (Winterson 3). While pointing to the majority of the people forming the community the narrator refers her readers to, the determiner "most", which implicitly points to the differential units challenging the ideal of a perfect community: Jeannette is exactly one such exception to the norm, and writing the story of this "disorientated" subject will outline a new trajectory for the self, not *within* her community, but *without* it.

Thus, already at this stage in the novel, the narrator rejects the notion of a normative, binary society where everyone behaves and lives their lives according to the dominant, traditional gender and sexual norms of men and women. The performative aspect of queer theory, and the perspective on storytelling and history as subjective and flexible, applies to the purpose of this essay: To show how the protagonist, by using storytelling and narratives as a platform of performance, ultimately constructs an identity of her own. As previously stated, the importance of storytelling in constructing the protagonist´s identity is essential. Stephen Lawler emphasizes this as he states in the chapter "Stories, Memories, Identities" that identities are closely linked to narratives that identities can be understood as being made through narratives. Furthermore, he considers identities "[…] as 'made up' through making a *story* out of *life"* (24).

That is, identities are constructed by the stories we are telling ourselves and others throughout life. As it will be shown, the protagonist in *Oranges*, Jeanette, is engaged in such processes as she produces an identity through assembling various experiences and memories from different narratives. The role of storytelling and narratives in the production of identity are thus significant. Furthermore, according to Lawler, narratives "[…] can be seen as a basic to Western culture, as to many – perhaps all - cultures, although of course what counts as a good or reasonable story varies historically and cross-culturally" (25). Lawler states that we could hardly live without telling stories: "We endlessly tell stories about our lives, both to ourselves and to others; and it is through such stories that we make sense of the world, of our relationship to that world and of the relationship between ourselves and other selves" (Lawler 25). Consequently, the very constitution of identity is constructed over time and through narrative, that is, identity is profoundly social and is continually interpreted and reinterpreted. As Lawler puts it: "So identity is not something foundational and essential, but something produced through the narratives people use to explain and understand their lives" (30).

The identification with others through storytelling is another process affecting the construction of identity. When people put themselves into someone else´s story and rework the story, this reworking process results in a story of their own. Here, there is a difference between factual and fictional narratives. Although there is no moral obligation on fictional narratives to have any relationships to real events in order to affect the construction of identity, factual narratives, on the other hand, are expected to do so. In addition, their narrators often demand that we read them that way. By dedicating herself to fictional stories only, the protagonist Jeanette is not obliged to consider any real events or narrators when constructing her identity, which allows her to dream and narrate freely in her identity constructing process. Concerning storytelling and truth, Judith Butler maintains that "The story of origins is…a strategic tactic within a narrative that, by telling a single, authoritative account about an irrecoverable past makes the constitution of the law appear as a historical evitability" (46). Similarly, Campulova comments on the notion of the truth of origins as something performative rather than static: "By refuting the myth of origin, and thus, problematizing categories, performativity theory attracts the

attention to performative nature of subects/hierarchies" (76) This perspective on fluid and changeable identity, regardless of previous history, is applicable to the notion that storytelling is an aspect of performance, which is something that is of great importance in the protagonist´s construction of her identity in *Oranges Are Not the Only Fruit*. As Susan Onega puts it: "Like a fairytale heroine, the only weapon Jeanette has to console herself is the power of her imagination" (20).

The resolution and "conclusion" of the novel focus on Jeanette becoming closely involved with the church as she also begins a relationship with a new church member named Katy. Contrary to the beliefs of her congregation, Jeanette firmly believes that her spiritual and sexual lives are able to coexist. She is soon caught in a compromising situation with Katy, and her mother proceeds to kick her out of their home. This so called failure pushes Jeanette to move to a city and start a new life while unfortunately being deprived of her family and her history. She eventually returns to her old home to visit her mother, who seems to express a degree of ambivalence towards Jeanette–they do talk, but they never discuss Jeanette's love life. The conclusion, however, shows a surprising revelation: Jeanette's mother starts its first mission with black people and she serves them pineapple because "she thought that's what they ate" (172). Because of this, Jeanette's mother ends up eating many dishes with pineapple in it, while claiming, philosophically, that "oranges are not the only fruit" (172). Thus, while the novel certainly ends in a sad note, indicating that many people still believe that Jeanette is possessed, the mother's acceptance of other fruit leads the reader to believe that perhaps the mother is not viewing the world in the conceptually simplistic fashion that she used to. Just like white and black communities are starting to coexist in the mother's church, the mother's black and white conceptual distinctions start to blur.

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The Role of Soul in John Donne's Poetry

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Abstract

Donne is a great metaphysical poet. As a poet he culminates the power of soul in every of his poems. He starts to worship God to drive away the selfish factor that makes him weak in attaining Mukhti, the highest ecstasy. Donne is not religious often and his aim is not completely to attain self-hood. But he has touched and crossed the plane. He wishes to attain the level which is high on the spiritual arena. Thus a reader of Donne may feel the multidimensional role of soul in his poems.
Keywords: Soul, John Donne, Metaphysical Poetry

Every human being is normally has memory power in this earth. He develops knowledge through experiences. These experiences can be got through education and happenings around him. These give identity to a person about what role he is in the society. According to the intelligence of a person he activates his knowledge. It is called Buddhi. It produces 'Ahamkara', signifying 'I-creator'. Its capacity is 'Abhimana' or 'self-esteem' mentally. The self-esteem gets liable for the formation of every single individual substance. The dynamic power of the Ahamkara discharges different consciousness and impacts an urgent separation among subject and article. Ahamkara produces 'Manas' or 'mind', the five 'Indriyas' or 'intellectual faculties' and the 'five Karmendriyas' or 'Conative faculties'. On the physical or target side, it makes the 'five Tanmatras' or unobtrusive components and the 'five Bhutas' or 'gross components'. Lord Krishna in the "Gita" specifies the significant classes of the transformative plan in an invert all together and says that they have a place with His second rate Prakrti or lower nature: "The visible forms of my nature are eight: earth, water, fire, air, ether; the mind, reason and the sense of 'I' (74). Aside from the twenty-four Tattvas including the antiquated issue or Prakrti, there is the twenty-fifth standard is 'Purusha' or 'Soul'.

The supernatural subject Purusha is viewed as the male guideline of the universe, and Prakrti, the female component. Purusha is the unadulterated consciousness, immortal, static and the enjoyer of the Prakrti and its items. Purusha being dormant must get together with Prakrti for its improvement. The objective of both is to arrive at a last partition, the 'Kaivalya' or 'disengaged condition of soul' in its very own ageless substance. The association of Purusha and Prakrti is contrasted with a faltering man mounted on the shoulders of a visually impaired one. The Prusha is the insightful keenness, one who can just observe and the last mentioned, visually impaired and without acumen, can just act without seeing.

The Vedanta equivalent of 'Purusha' is 'Atman'. S.Radhakrishnan's description of Atman in his "The Principal Upanisads" evinces:

> Atman is the principle of man's life, the soul that pervades his being … is what remains when everything that is not the self is eliminated….. As Brahman is the eternal quiet underneath the drive and activity of the universe, so Atman is the foundational reality underlying the conscious powers of the individual, the inward ground of the human soul. The Atman is the super-reality of the jiva, the individual ego (73-74)

The Upanishads additionally declare that both the Brahman and Atman are indistinguishable. Atman due to 'Avidya' or 'numbness', recognizes itself with the jiva. It does not have the foggiest idea how to free itself from subjugation. The Brahman and Atman are one and the equivalent and that the Atman is unmindful,

gets settled in the Gita. The Gita proposes the hypothesis of three Purushas or triple consciousnesses, to be specific the Kshara, Akshara and Uttama Purushas. There is much obscurity of the three Purushas; Kshara, the versatile, the impermanent is Nature, Svabhava, it is the different happening to the spirit. The Purusha is the variety of the celestial being not separated from the whole. Yet in Prakrti, Akshara, the fixed, is simply the quiet and idle and it is the solidarity of the awesome Being, observer of Nature. However not engaged with its development, it is the inert Purusha free from Prakrti and her works.

Donne's compositions stand proof to his coordinated personality occupied with an advance journey. It includes the undertaking of oneself to make the Sattva Guna overwhelms the other two Gunas, the Tamas and the Rajas. But with an unsattvic qualities Donne expresses his love state of mind in his mainstream sonnets in beginning stage. He can be found on the double enthusiastic and true, negative and wary. For example, the zealous lover declares; "she is all state and all princes, I,/Nothing else is." (The Sun Rising 6) and in another mood the sceptical man swears love as, "love, any devil else but you,/would for a given soul give something too." (Love's Exchange 25)

However, the prodigality of young John Donne has not prevented him from enjoying the Sattvic love, as described in the poem "The Ecstasy"

This extasie doth unperplex
(We said) and tell us what we love,
we see by this, it was not sex,
We see, we saw not what did move. (39)

This poem explains how the lover by merging himself in another being loses his own distinctiveness. What he enjoys here is the intense love which gives him a transcendental unity and experience through for a fleeting moment. Here Donne relates his Tamasic hate and Rajasic turbulence. He stays anxious in his relationships as well as in the other of the human activity; for example, he honestly reports that his inclining to pleasure carried away by the most noticeably terrible attractiveness, which is an unbalanced want of compassionate human wishes.

Sri Aurobindo, a philosophical Indian writer, describes this sort of knowledge as "a restless kinetic multiple action", due to its nature it remains "with no firm governing higher ideal and self-possessed law of true light and power within it". Hence, the result is that the individual becomes an ego-centric conceited man, seeking fame and his mind is perplexed with doubts. Donne is no exception of this kind.

Donne's love experiences make him a cynic. His many-side knowledge creates a keen sceptic. In him, both pessimism and doubt appear to be corresponding to one another and influence his demeanour towards religion. At this period, Donne had been inundated in the disputable godliness, when neither Catholicism nor his ancestral religion Protestantism, the acknowledged religion of the nation could completely fulfil him. In the sense of uncertainty the critic—cynic reprimands derisively at the artists. For example, in *Satire* II he lashes them as;

Who with sins all kinds as familiar bee
As confessors; and for whose sinful sake,
Schoolmen new tenements in hell must make,
Whose strange sins, canonists could hardly tell
In which commandments large receipt they dwell. (113)

Donne looks for genuine religion. The pursuit for reality begins in the verse of "Satire III". He looks for truth on the grounds that an enquiring mind is important to find genuine religion. For example;

Ask thy father which is she,
Let him ask his: though truth and falsehood be
Near twins, yet truth a little elder is;
Be busy to seeks her, believe me this,

He's not of none, nor worst, that seeks the best. (S III 117)

The critic Helen Gardner is of the view that in "Satire III" that Donne is 'genuinely religious' as a religious person we comprehend a person to whom the inspiration of God not only is self-manifested but brings with it a deep sense of absolute commitment. The poem alludes to the way that Donne has just lost confidence in his Roman Catholic family line since it cannot be the 'genuine religion' to him. Donne's strict transformation from the Roman Catholic to Anglicanism is the significant single occasion in his life. It did not occur out of the sudden. Donne records in his "Pseudo-Martyr" that it occurred in the wake of having overviewed and processed the entire assortment of Divinity and invalidated between the both. The genuine transformation comes to him simply after the passing of his significant other. In any case, the change between the Sattva and the Rajas continues.

Indeed, Donne detonated in the lyric "Progress of the Soul" or "Metempsychosis", as an ambitious abortive plan. The poet traces the soul's advancement up the means of the size of creation, from the plants up to the woman Themech, and spouse of Cain. He coordinates his succinct and savage parody at court and public activities, contrasting them and those of the detestable men.

That cross, out joy and grief where nails did tie
That all. Which always was all, everywhere,
Which could not sins, and yet all sins did bear,
Which could not die, yet could not choose but die. (PS 135)

Donne' two "Anniversaries" are to the memory of a 15 year old young girl Elizabeth Drury, whom he has never seen. The twin poems are viewed as significant ones, as the results of his dithering period and as the main lyrics to be distributed during his lifetime. They additionally remain as confirmations to Donne's tremendous learning and his questionable frame of mind. Donne as the individual self does not have a clue about an exit plan from the sicknesses of the world.

He was made to be the world's vice Emperor supplied with all resources and graces. Yet by his very own masculinity and fearful estimates he has become a frivolous thing. Donne as the Tamasic-Sattvic writer looks for shelter in the new way of thinking to conciliate his psyche. However it neglects to fulfil him and makes him increasingly suspicious. The following lines confirms,

And new philosophy calls all in doubt,
The element of fire is quite put out
The sun is lost, and the earth, and no mains with
Can well direct him where to look for it. (TFA 206)

Donne gets this Sattva consciousness for a flash like that "thou feed (not banquet) on /The supernatural food, Religion" (TFA 206). He cannot talk with conviction on religion, as he is himself being obfuscated with confusions and scepticism. He surmounts through all accounts and gradually enduring the experimental obstacles set in his profound mission. "The Second Anniversary" shows clear sign that inside a year Donne has become out of his melancholy as portrayed in "The First Anniversary". There emanates valuable estimation of the twin poems. "The First Anniversary", regardless of its cautious structure must be conceded, fruitful just in splendid patches of the "Second Anniversary" in spite of certain defects, is in general one of the incredible strict lyrics of the seventeenth century. The thing that matters is clearly because of the treatment of topic, the principal lyric worried with the transient things, body and world, and the second, with the supernatural, that is, soul and paradise. In the "Second Anniversary", Donne is more philosophical and Sattva than in its twin counterparts, with the insignificant interruption of Tamo and Rajo Gunas. Donne begins with the only dissemination of the world and says the;

...world is but a carcass; thou art fed
By it, but as a worm, that carcass bred;
And why should'st thou, poor worm, consider

When this world will grow better than before
Than those thy fellow worms do think upon
That carcasses last resurrection.
Forget this world, and scarce think of it so,
As of clothes, cast off a year ago. (TSA 219)

He has comprehended this world as fragmentary debris and should be pushed off like the old garments. The acknowledgment of the minuteness of the world and its deceptive delights currently does not dismantle him down to a Tamasic enduring nor does it drive him forward to persistent Rajasic activity. Rather, with his Sattvic self-surfaced, he mulls over on mystical issues like passing, soul and her freedom, the information on delight has been expressed from this point forward, etc. In the midst of this considering, he gets a transcendental awareness that death is not to fear, as he is the doorway attendant to open the Heavenly gates and show the quality of Heaven. The below lines prove his process of the self in him denying death and accepts it in a positive manner. He registers as;

Think then, my soul, that death is but a groom,
Which brings a taper to the outward room,
Whence thou spiest first a little glimmering light,
And after brings it nearer to thy sight,
For such approaches doth heaven make it death.
Think thyself labouring now with broken breath,
And think those broken and soft notes to be
Division, and thy happiest harmony. (TSA 219)

Despite the fact that this is a Sattvic mindfulness, however it is not on immaculateness of Christian inclination. Donne sees rapidly that this world cannot be the establishment to raise genuine delight. With conviction, he prompts his spirit. The searcher learns it from the life of the devotees who know well that a definitive object of knowledge and the source of knowledge is God alone. Donne writes;

Double on heaven thy thoughts on earth employed;
All will not serve; only who have enjoyed
The sight of God in fullness can thinks it,
For it is both the object and the wit.
This essential joy, where neither He
Can suffer diminution nor we:
'Tis such a full and such a filling good,
Had th' angels once look'd on Him, they had stood.(TSA 229)

At the end, the Sattva knowledge helps the 'Ahamkara' or the 'Self Conscious' of Donne, to shed off its observational selfish perspective and to reach Buddhi or the Cosmic Consciousness, a definitive guideline of combination. It brings the whole human character into subjection to oneself. Donne has now obtained profound mindfulness, yet obviously unseasoned with adoration of love. In the pre arousing State, Donne prevails with regard to control the Tamo and Rajo Gunas, with the assistance of Sattva Guna. By the Sattvic information picked up, he should be started into the preeminent information. At this stage, this might be an incomprehensible task for him, as the sublimation of love and knowledge has not yet started. Similarly Donne has looked the supernatural love through human love and what he needs is Bhakti or Devotion to turn into an unadulterated Sattva. In other words, his 'Abhimana' or 'Self-esteem" must offer approach to God-love. The courageous Bhakti will unquestionably lead him to the initial step of supernatural quality, the enlivening illumination of the soul.

Donne enjoys Sattvic love to get ultimate ecstasy which is evidently revealed in his poem "the Ecstasy". The idea of transcendental joy is a perfect example of Donne's progress of his work. He has attained

a sattvic sense through love. But the pessimism of his life in Donne makes him lean towards religion and it tries to look on Truth through religious perspective. Whatever the time he gets despair of the worldly crisis, he seeks the refuge of God. A kind of rational out-put evolves in his mind due to his faith on religion. In his poem "The Second Anniversary", he proves to be philosophical [Sattva]. Donne's yearning for purgation comes out of an extrovert passion.

Donne has seen the world as chaos because of its impact on him. By his transcendental awareness he accepts death in a positive manner. This is a lucid example of Christian way of submission and sacrifice. By denying the body, he attires to elevate the spirit. He condemns his senses for corrupting his mind. Donne fears on worldly pleasures. In responding to them Donne starts to criticise the external passion and the creators of these passions. He gets self-consciousness by going to the level of Sattva and disintegrates his selfish consciousness. By indicating different temperament in his mind, he considers his body is being jailed and his soul completely detailed. So he develops mental suffocation to merge with God with the help of soul.

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A Study on Feminism in Witi Ihimaera's *The Whale Rider*

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Abstract

This paper attempts to bring out feminism in Witi Ihimaera's novel The Whale Rider. Feminism refers to the belief in the social, political, and economic equality of women; that each individual is a valuable human being by their rights. The goal of feminism is to revise the ways of considering history by evaluating that both men and women are seen equally. In general, feminism is a perspective that seeks to eliminate subordination, oppression, inequalities, and injustice. It is noticed that women suffer because of their sex and it has been observed that there was something wrong with society's treatment of women in their home and working place. The centrality of the situation of female in a male-centric culture is often a foot point in social or political discourse and literary discourse. Witi Ihimaera's novel The Whale Rider clearly brings out the domination of Kahu by her grandfather Koro Apirana in many ways.

Keywords: Feminism, *The Whale Rider,* Kahu, Koro Apirana.

In the history of the human race, the role of woman has been wider; and her contribution is more significant. The labor of woman and her skills of biological aspects helped the development ofmankind. It is acknowledged that: Woman is the race itself, the strong primary sex, of man the biological afterthought.

The term 'feminism' is derived from the Latin word 'Femina' which means woman or 'having the qualities of females' and therefore it refers to the advocacy of women's rights, status, and power with men on the grounds of 'equality of sexes'. In other words, it means that women should have the same social, economic, and political rights as men. The earliest voice for feminism is by Mary Wollstonecraft in her work *A Vindication of the Rights of Women* (1792), she showed a clear sense of women's role and responsibilities as mothers and it also brings out the demands for women's rights soon after the French Revolution in 1789.

> Because society has the false belief that women are, by nature, less intellectually and/or physically capable that men, it excludes women from the academy, the forum and the market place. As a result of this policy of exclusion, the true potential of many women goes unfulfilled…gender justice, insist Liberal Feminists, and requires us, first, to make the rules of the game fair. (Jampala, 10)

The term 'feminism' got mainstream in the mid-twentieth century by crafting of Emmeline Pankhurst and Elizabeth Cady Stanton because they struggled for securing women's suffrage or voting rights. It is imperative to make a distinction of every one of these terms - 'femaleness', 'femininity' and 'feminism'. Femaleness alludes to the physical and natural differentiation between man and woman. Femininity means the social, cultural, and psychological transformation of gender as a distinctive category bearing social meaning. And the next term is feminism, which aims at structural and cultural transformation for equality of women and to eradicate the societal forces like discrimination, oppression, and exploitation of women. Literature reflects the social situation of women through feminist writers, it is essential to takenote that all women-centered writing does not become feminist, as suchwomen's writing cannot be a synonym for feminist writing.

The foremost among the feminist pundits is Simon De Beauvoir, in her work *Second Sex* (1953), she asserts that women have been dominated by men through relegation to the status of being man's 'other' and this work also contains an important section on the depiction of female in the books D.H. Lawrence. The next important contribution is by Kate Millet, who examines the opposite side of power-structured relationships in her *Sexual Politics* and she used the word 'Patriarchy' which is utilized as the standard vocabulary of feminist

writing. In *A Room of One's Own* (1929), Virginia Woolf has mentioned criticism regarding the basic requirements that are denied to females and delighted only by the other sex alone. She also identified that the prime struggle is only for money, even for buying basic things like pen and papers for expressing their ideas, they need to depend upon men or work under men again.

In her illuminating book *A Literature of their Own* (1978), Elaine Showalter identifies three distinct phases in the development of literary tradition which she calls as Feminine phase (1840-1880), Feminist phase (1880-1920), and Female phase (1920-1960) and she described the change in the late 1970s as a shift of attention from 'androtexts' (books by men) to 'gynotexts' (books by women). She authoredthe term 'gynocritics', which implies the investigation of gynotext, "the subjects of gynocriticism are, she says, the history, style, themes, genres, and structures of writing by women; the psychodynamics of female creativity; the trajectory of the individual or collective female career; and the evaluation or laws of a female literary tradition". (Barry, 125)

Witi Ihimaera, his full name is Witi Tame Ihimaera-Smiler, he wasbrought into the world on February 7, 1944, in Waituhi, New Zealand. He is a novelist, short story writer, anthologist, and librettist. He is the first Maori writer to publish both books of short stories and novels, which explore the conflict among Maori and Pakeha (white, European) cultural values in New Zealand. Witi Ihimaera wrote many novels, some notable works like *Yellow Brick Road, Tangi, Pounamu; Pounamu, The Dream Swimmer, Sky Dancer,* and *The Whale Rider*. His stories generally portray Maori culture in modern New Zealand and focus on problems of contemporary Maori society. In 1972, Ihimaera published his first short story collection *Pounamu; Pounamu* (Green Stone, Green Stone) it was written for secondary school students and it was read by Prime Minister Norman Kirk, who decided that Ihimaera would be valuable in the Ministry of Foreign Affairs.

Witi Ihimaera is also an occasional poet. His poem *O Numi tutelar* is the occasional poem on the opening of the British Museum's long-waited 'Maori' Exhibition. Ihimaera published numerous short-story collections, some of them are *The New Net Goes Fishing* (1977), Dear *Miss Mansfield: A Tribute to Kathleen Mansfield Beauchamp* (1989), *Woman Far Walking* (2000), *The Little Kowhai Tree,* and *The Thrill of Falling* (2012). He co-edited *Into the world of Light (*1982) and edited the five volumes *TeaoMarama* (1922) both are analogies of Maori writing.

He won Goodman Fielder Wattie Book Awards for *Pounamu, Pounamu* and Freda Buckland Literary Award in 1973, Goodman Fielder Wattie Book Awards and James Wattie Award for *Tangi* in 1974, Wattie Award for *The Matriarch* in 1986, Goodman Fielder Wattie Book Awards for Contemporary Maori Writing volume-I in 1993, Montana Book Awards for *Bulibasha: King of Gypsies* in 1995, New Zealand Order of Merit for Service to Literature in 2004, Ockham New Zealand Book Award for *Maori Boy: A Memoir of Childhood* in 2016 and Prime Minister's Award for Literary Achievement in 2017.

WitiIhimeara's novel *The Whale Rider* was published in 1987 and it was partitioned into four parts, including a prologue and epilogue. Each part of the novel is named after the season's name and has a subtitle. The novel *The Whale Rid*er begins with Kahu's (the protagonist of the novel) introduction to the world, and it was Kahu who stand at the end to save her tribe's people. Koro Apirana, the aging leader of the tribe, tries to ensure his line of succession, but when his first great-grandchild was born and she is female, Koro thought that he must search in the tribe for a new heir because, in his mind, women cannot be a tribal leader. Koro rejects Kahu throughout the novel and tries to preserve the traditional Maori culture. But Kahu seeks affection and acceptance from Koro which he continues to withhold, he started cultural class and training only for boys in the tribe. Kahu invites her family members to a school ceremony but Koro does not attend, one day he takes the boys for training to demonstrate their endurance and leadership, Koro drops a stone into the ocean and asked the boys to retrieve it. None of the boys are able to do so; however, when Kahu is assumed a similar position by her grandmother, she retrieved the stone and started to communicate with dolphins.

One night the crowd of whales arrived in Whangara, the bull whaleapparently waiting to die. Kahu communicates with the bull whale, who is overjoyed at the return of his master and swims toward the seawith Kahu keeping her on his back. Kahu sacrifices herself so that the people may continue to live and she decided thatshe will remain with the whale herd, while moving one elderly female whale persuades the bull whale to return Kahu to shore because Kahu is not his real master. Koro realizes that he has been blind towards Kahu's talents, affection, leadership and finally Koro Apirana tells Kahu that he loves her and she is the best granddaughter in the entire world.

Feminism can be noted in the novel *The Whale Rider* all through the novel Kahu seek affection and acceptance from her grandfather Koro, but he rejects Kahu because he expects a boy as his grandchild for the leader of the tribe. Koro Apirana's rejection starts from the birth of Kahu, when Kahu was born, Koro Apirana in a disgusted mood said it is a girl, and he has nothing to do with her, because she has broken the male line of descent in their tribe. The trouble was that Koro Apirana could not reconcile his traditional beliefs about Maori leadership and rights with the birth of his granddaughter, because by Maori custom, leadership was hereditary and normally the mantle of prestige fell from the eldest son to the eldest son, yet for this situation, there is the eldest girl to his son. "She won't be any good to me, No good. I won't have anything to do with her". (12)

The family members named the baby Kahu, after Kahutia Te Rangi. This idea was rejected by her grandfather because it was the name of the boy and additionally it is the name of the progenitor of their tribe. He felt that naming a female child after the organizer of their tribe was disparaging his renown.After this, whenever Koro went to the meeting-house, he looks up the image of Kahutia Te Rangi, and shakes his head sorrowfully. The rule of their tribe is to pass the chieftainshipstarting with one then onto the next. Many hundreds of years after it was passed to Koro Apirana and from him to Porourangi, from him to his daughter Kahu. Kahu expects to seek affection from her grandfather even from her first meeting, when she met Koro Apirana interestingly, it is mentioned that she had love at first sight with her grandfather so she suddenly dribbled over him. When Nani flowers gave Kahu to Koro Apirana, he said no and gave Kahu to her but Kahu began to cry to reach him. It is important to note that bothgrandfather and grandchild took after one another,butas it contrasted was that she cherished him yet he did not adore her. Korowas thehead of the tribe and preoccupied withnumerous significant issues confronting the endurance of the Maori individuals and their property.However, in particular, hedoesn't want the eldest girl grandchildin the generation of her grandchild, Koro wants only the eldest boy-child, so he started to search for a boy-child in different families.Kahu is unaware of these, her affection for Koro remains the same. At whatever point Kahu saw him, Kahu tries to seek his attention. "'That kid's hungry', Koro Apirana would say. 'Yeah', Nani Flowers would turn to us, she's hungry for him, the old paka. Hungry for his love. Come to think of it." (26)

Koro Apirana planned for a tribal meeting in his house. He requested that every one of the men to assemble there, including his sons and the young men. In any case, to the shock Kahu was there, she managed to crawl unobserved in the room. For Kahu, Koro's toes looked as juicy so she bites his toe and made a snarling sound like a pup and played with it, at that point she took a gander at him and her eyes appeared to say that Koro left Kahu for this meeting. After the birth of her second year Kahu, came to his grandfather's house, her eyes searched only for Koro Apirana and for nobody else. She needed to know where her granddad gone, when Koro showed up alongside with other Council authorities, Kahu moved near to him with joy and flung herself into her grandfather's arm and informed that he got back, but her grandfather does not care about her love for him however he requested her to declare him as Koro, not as Paka.

> Oh, the shame, the embarrassment, as she flung herself into his arm, crying, 'Oh Paka. You home now, you Paka. Oh, Paka.'
>
> He blamed us all for that, and he tried to persuade Kahu to call him 'Koro', but Paka he was, and Paka he became forever after. (29)

Kahu's love for her grandfather remains the same, she ran into her grandfather's arm whenever he had the time and she felt that if Koro loved dogs she would have yelped like dogs. When he conducts school sessions for young boys to teach them lessons but he rejects Kahu for being a girl however she was his senior grandchild, Kahu never avoids the school, she would constantly attempt to tune in at the entryway to the meeting house. One day during the session Koro talks about the cutting of whales, Kahu ran inside the gathering house and shouted denying him but Koro shouted at her to get out from there. Kahu returned to her grandparent's house in Whangara, when she was six years old, her first question after seeing all members in their house 'where is Paka? Is Paka here?', to her question, Nani Flowers answered that Koro was fishing, so Kahu waited and down at the beach house for him that entire day, when Kahu saw him, she ran and leaped into Koro's arms.

Koro's opposition for girl child continued when Porourangi had a following kid as a female. Feminism can be noted in the words of Nani Flowers too, when Porourangi showed a new baby to Rawiri, Koro said another girl, to this statement Nani Flowers said that Girls can do anything these days and don't discriminate against women.

> 'Another girl', Koro Apirana said audibly,
>
> 'Oh, be quiet,' Nani Flowers said. 'Girls can do anything these days. Haven't you heard you're not allowed to discriminate against women anymore?
>
> 'I don't give a hang about women,' Koro Apirana said. 'You still haven't got the power.' (63)

Koro's rejection of Kahu continued, one day Koro Apirana sits in his rocking chair, Kahu drew close to him and put her hands upon him yet Koro pushed Kahu away, and moved to the school where the boys are waiting, suddenly Kahu arrived there. When Koro saw her there, he shouted at Kahu to go away from there. Koro's rejection of girls can be noted in the conversation between Rawiri and Kahu, in that Rawiri says that according to Koro Apirana it is an exercise in futility for a young lady to get an education in university. Another incident for his rejection is Kahu invited her family members to her school break-up ceremony, she took them all to their allotted seats but one seat near Nani Flowers remained empty, that is reserved for Koro Apirana. The program started, Kahu performed well but her eyes looked for her grandfather and his seat remained empty, then she started her next program, that is a speech about love for her grandfather, in that speech she says that her only aim in her life was to fulfill the wishes of her grandfather.

> Distinguished guest, members of the audience, my speech is a speech of love for my great-grandfather, Koro Apirana. Kahu's voice was clear and warm as she told of her love for her great-grandfather and her respect for him. She conveyed how grateful she was to live in Whangara and that her main aim in life was to fulfil the wishes of her great-grandfather and of the tribe. (69)

The willpower of Kahu can be seen by this incident, at the point when Koro Apirana took the little men from the school to the sea. Koro tosses a carved stone into the sea and requested his boys to return it to him. The young men were anxious to substantiate themselves, yet the stone had dived excessively deep. A few young men were terrified of the dimness, in spite of their endeavor they could not do it, so Koro becomes sad. When Kahu came to know about this, she told her grandmother that she will make him glad and the next day Nani Flowers wanted to show where Koro dropped the stone to Kahu, suddenly Kahu jumped into the sea to bring the stone and she put it under the control of Nani Flowers.

> Koro Apirana took the young boys from school onto the sea. He had a craved stone in his hand and suddenly he threw it into the ocean. 'One of you must bring that stone back to me', Koro Apirana said, 'go now'…
>
> 'Does Koro Apirana really want it back?' Kahu asked.
>
> 'Yeah, I suppose he must,' Nani Flowers said, 'the old Paka. Well, serve him right for_'
>
> Kahu said simply, 'I'll get it.' (70-71)

Kahu's adoration for her granddad does not disappear until the end. One day when her grandfather feels sad for the whales since they are kicking the bucket on the shore, she put her arms around her grandfather and said that all will be ok Paka. Women's power can be note somewhere around the expression of Nani Flowers as well, when Koro Apirana accumulated a gathering of men to save whales, Nani Flower asked him what about women, we have hands to help but Koro Apirana rejects her by saying he does not need female to interfere in that sacred work, and likewise disclosed to Nani Flowers to get Kahu far away from him in light of the fact that Kahu is no utilization for him. Koro Apirana's view about girls slightly changed into a good, one day group of women under the oversight of Nani Flowers assembled to support men, that group includes Kahu too. When Rawiri checks the members of the gathering as twenty-six, Kahu advised him not to disregard her, so he changed his counting to twenty-seven, after hearing this Koro Apirana smiled. When Koro feels for not saving the whales from dying, Kahu flings herself into her uncle's arm and asked him about her grandfather is all right. After some hours Koro Apirana asked Rawiri to call Nani Flowers and told her that it is the ideal opportunity for them to act like men. Kahu was a fearless girl and swimming towards whales and told whales that she is drawing close to them. "She'd always been pretty fearless. Now, here she was, swimming towards the whale." (101)

At the point when she reached near the whales, she made greetings to the ancient whale, she became cold and exhausted, she pressed her cheek to the whale's side and kissed the whale. After some hours she started to sob since she was scared and she moved away from her relatives including Koro Apirana, Nani Flowers, and her little sister. At the point with her boldness, she began to kick the whale as though it was the horse and she requested the whale to move and let the people to live. Kahu understood that she was Paikea also made goodbye to her tribe, she bid farewell to Paka, Nani, her mom, her dad, her uncle and invoked God for their well-being. At the point when she could see that she was encircled by whales, she says that she was not reluctant to bite the dust. After Kahu's movement Nani Flowers touched her pocket and took the carved stone, she offered it to Koro Apirana and said this was taken by Kahu, at that time Koro Apirana realized his mistake.

> Nani Flowers' heart was racing and her tears were streaming down her face. She reached into her pockets for a handkerchief. Her fingers curled around a carved stone. She took it out and gave it to Koro Apirana.
>
> 'Which of the boys?' he gasped in grief. 'Which of the_'
>
> Nani Flowers was pointing out to the sea. Her face was filled with emotion as she cried out to Kahu. The old man understood. He raised his arms as if to claw down the sky upon him. (107)

Towards the end of the novel, Koro Apirana realized his mistake for rejecting Kahu. Koro Apirana accused himself and says everything is his fault, he was not good to Kahu always revealing to her that she is no use because she is a female and he never knew until Nani Flowers showed him the stone. And he also began to say an invocation to God to pardon him and asked Kahu to get back to the individuals and assume her legitimate position among them.

> Koro Apirana said, 'I blame myself for this. It's all my fault…
>
> 'You're right, dear, I've been no good.'
>
> 'Always telling Kahu she's no use because she's girl. Always growling at her. Growl, growl, growl.'
>
> 'And I never knew,' Koro Apirana said, until you showed me the stone.' (117-118)

Kahu asked sorry to her grandfather for tumbled off from the whale and revealed to him that if she was a boy she would have hung on close. Koro Apirana supported Kahu in his arm and revealed to her that she was the awesome grandchild in the entire world and said male or female it does not make any difference. Subsequently hearing this Kahu embraced him tightly and told him that he is the awesome granddad in the entire world.

The Maori society is man-centric in nature and considered the female as weaker sex and society has certain generalizations about women but sometimes women take charge in many situations and they come out more grounded than the men. Nani Flowers assumes responsibility for Kahu's birth cord and guarantees it is buried at the correct spot, this is the task typically performed by men. Kahu, who is a protagonist excels in all actions than young men at school, since she is best in Maori language and culture and she is the person who retries the carved stone from the most profound sea-while the young men that Koro had been training fails to do. Kahu is the solitary girl who can communicate with the whales and dolphins something that even Koro attempts and fail and she figures out how to protect the whales as the whale rider and recoveries the tribe and she turns into the following head of the Maori people. She turned as the first woman to conflict with generalizations which for a quiet a long time had places women in a position of impediments.

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Feminism in George Bernard Shaw's *Pygmalion*

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Abstract

This paper attempts to pinpoint feminism in famous British playwright George Bernard Shaw's play Pygmalion. Women's liberation is tied in with showing the balance of female and women's privileges, it includes different developments, ways of thinking, and hypotheses that are restless about the issue of sex distinction which shows equity for females. Women's liberation is the faith in the social, financial, and political fairness of the genders. George Bernard Shaw believes in the freedom of females, and he also conveys that no extra courtesy should be shown to women because they are always equal to men and in his plays, he gives more importance to women than men. The famous play Pygmalion shows the hard work of Eliza Doolittle, a flower girl who suffered a lot in the male dominant society and later become much stronger independent women who have the courage to release her from the patriarchy (oppression of women) in society. The play Pygmalion shows a good point about women and art.

Keywords: Eliza Doolittle, Feminism, George Benard Shaw, Pygmalion.

The term 'Feminism' came from the Latin word 'Femina' and from the French word 'Feminisme' which means women. Feminism refers to the sufferings, problems, power, status, and rights of women. The term 'feminism' became popular by the movements of Elizabeth Cady Stanton in the United States and Emmeline Pankhurst in the United Kingdom in the early twentieth century for securing women from suffering and voting rights. It spread over effect on other socio-political movements for women liberation from all kinds of cruel by men. Women's rights, women's emancipation, and women's movement were used by the feminist writer in different places and different times which shows their aim and movements.

The women's movement was started in 1960, was a renewal of an old tradition of action and thoughts which was already present in the classic books which diagnosed the issues of women inequality in society. Mary Wollstonecraft's *A Vindication of the Rights of Women* in 1972 describes male writers like John Milton, Rousseau, and Alexander Pope. Followed by *Women and Labour* which was written by Olive Schreiner in the year 1911, Virginia Woolf's work *A Room of One's Own* published in 1929, which portrays the unequal treatment given by the man to women for seeking education and the next work was Simone de Beauvoir's *The Second Sex* in the year 1949, describes the important sections on the portrayal of female in the fictions of David Herbert Lawrence.

Women's rights organizers insist that females must have some formal equality with the male in civil society and law. Women should be respected and valued in private places as well as public places. The aim of the women's movement will be achieved when women are free from class and economic oppression. In the earlier nineteenth century, the term women's movement is used to denote the women who acted together in the task of women's subordination. In the mid-eighteenth century, individual women did some awareness about the women's social position such as Hildegard of Bingen, the founder of the vibrant convent, and Christine de Pizan, a fourteenth-century poet and writer.

> Other movements towards freedom have aimed at raising the status of a comparatively small group or class. But the women's movement aims at nothing less that raising the status of an entire sex – half the human race – to lift it up to the freedom and value of womanhood. It affects more people than any former reform movement, for it spreads over the whole world. It is more deep-seated, for it enters into the home and modifies the personal character. (Hannam, 1)

Feminism was an effort to examine how and why Femininity or the Feminine expression, Feminine experience, Feminine sensibility different from Masculinity or Masculine expression and experience. The term 'Femaleness' alludes to the biological and physical difference between women and men and the term 'Femininity' alludes to the qualities regarded as characteristics of females and the term 'Feminism' alludes to the promotion of female privileges on the ground of the uniformity of the genders. The concept of feminism was the opportunity and balance of females. Feminism is about changing the way of people how to see males and females. In the past, women were treated poorly but now it was the time to change that. Women must have equal rights in society and opportunities in developing their future.

The portrayal of females in writing was perhaps the main type of socialization since it gives a good example which was demonstrated to males and females that consolidates the renditions of ladylike and genuine female objectives and aspirations. The role of a female in the public eye has a lot of significance in what man is as yet ruling and assuming a significant part. Education was the important key to success in life but in earlier days, women were not allowed to educate because education would make them get their freedom and inspire them to assume leadership. So many feminist writers explain the importance of female learning in their works. The term feminism gives a detailed account of political, and cultural movements that target the equality of rights and legal protection of females in society. Feminist history was divided into three waves, the First wave happened in the late nineteenth century and the early twentieth century which mainly concentrated on women's right to vote and the second wave happened in the 1960s and 1970s which mainly concentrated on women's liberation and the third wave in the1990s was a continuation of the second wave.

> Women's rights campaigners demanded that women should have formal equality with men in law, politics, and in civil society. In the course of making these demands, however, some began to question whether women should simply be seeking to enter a word that was defined by men and shaped by male values… For socialist women, full emancipation could only be achieved once women were liberated from economic and class oppression. (Hannam 5, 6)

Feminism is an ideological position which aims at cultural and structural change for the equality of opportunity for female and the destruction of all societal forces which prompts the oppression, exploitation, and discrimination of women in open or hidden, covert or overt, invisible or visible patterns and processes. Juliet Mitchell and Nancy J Chodorow was the feminist, explained about the Freudian theory to know about the nature of femininity and masculinity and (Patriarchy) the domination of the male over the female. An American post-structuralist philosopher Judith Butler said about the fields of feminism, political philosophy, ethics, and queer theory in her book *Gender Trouble* which was published in the year 2006. The voice of the black woman brought its popularity with the term 'womanism' which was the term coined by Alice Walker.

George Benard Shaw was a prolific writer who was born on July 26, 1856, in Dublin. He was a dramatist and he came to London in 1876. From 1885 to 1908 he became famous as a critic by the publication of *The World* and a journalist by the publication of *pall Mall Gazette* in 1885 and a music critic by the publication of *The Star* in 1888 and *The World* in 1890 to 1894 and a dramatic critic by the publication of *Saturday Review* 1895 to 1898. By attacking the sentimentality and insincerity of the theatre of the nineteenth century he wrote many articles in the *Saturday Review.* George Benard Shaw became a dramatist with *Windowers' Houses* in 1892. In 1925, he was awarded the Nobel prize in literature. He wrote the play *Pleasant and Unpleasant* in 1898 which consists of three unpleasant and four pleasant plays. His plays *The Devil's Disciple* in 1897, *Ceasar and Cleopatra* in 1898 and 1899, *Captain Brassbound's Conversion* in 1899 and 1990 were collected in *Three Plays for puritans* in 1901. *Man, and Superman* in 1903 and 1905 was his significant play which was half comical and half tragical. His good-humoured satire was *John Bull's Other Island* in 1904. *Major Barbara* deals with a paradoxical situation. His melodramatic work was *The Shewing Up of Blanco Posnet* in 1909. In 1913 he wrote a famous play *Pygmalion.* His works were based on religion such as *Back to Methuselah* in 1921 and *St. Joan* in 1923 and 1924. His other works were *The Apple Cart* in

1929, *Too True to be Good* in 1932, *On the Rocks* in 1933, *The Six of Calais* in 1934, *The Simpleton of the Unexpected Isles* in 1934, *The Millionaires* in 1936, *Geneva* in 1938, *In Good King Charles' Golden Days* in 1939 and *Buoyant Billions* in 1949. After the great dramatist William Shakespeare, no one equals George Benard Shaw in the vividness and variety of the characters. The Characters are to a great extent found in the great awful of social powers or as the agent of thoughts and he had an effective production of the female character in his plays. In the play Pygmalion, he gave much importance to Eliza Doolittle who struggles herself to release from male domination. He wished that women must out of slavery and he pleads for the complete liberation of women. Through his dialogues, George Benard Shaw handles the character's speech with reasonable arguments. He had the art of changing the long discourse as dramatic as action. George Benard Shaw published some prose works too such as *The Quintessence of Ibsenism* in 1891, *Dramatic Opinions and Essays* in 1907, *The Intelligent Women's Guide to Socialism* in 1928, and *Everybody's Political What's What* in 1944.

> In spite of the emphasis which he placed on his ideas, Shaw rarely neglected the art of the theatre, and his best plays are excellent on the boards. His sense of the stage was clearly illustrated in the skill with which he supervised rehearsals of his own plays. He made full use of the tricks of the trade and was a master of the art of surprise. His plays often contain an almost bewildering variety of mood, which demands great flexibility of response from his audience. (Albert, 506)

The wellspring of the play *Pygmalion* was taken from the popular character Pygmalion in Greek Mythology. Pygmalion started loving the sculpture of a woman who was sculpted by himself. He asks Roman goddess Venus to give life for his statue and she gave life to the statue and it becomes the woman, Galatea then they both started loving each other. Likewise, George Benard Shaw considers Eliza Doolittle as a beautiful statue. The subtitle of the play *Pygmalion* is 'A Romance'. The play *Pygmalion* starts with a crowd of people were standing under the portico of St. Paul's Church, Covent Garden due to summer rain. A lady (later revealed to be Mrs. Eynsford Hill) was standing with her daughter Clara and her son Freedy went to fetch taxi misfortunely he finds nothing, a flower girl (Eliza Doolittle) asked the gentleman (Colonel Pickering) to buy flower but he refused instead he gave some money for the flower girl. A bystander tells the flower girl about the note taker who notices everything that she did so she got frightened and the flower girl thought that he was a policeman but later he revealed himself as Henry Higgins who was an eccentric professor of phonetics and he knew many languages and he can easily find out where people are coming from with their dialect, and he said that he can teach the flower girl to speak the English language within three months.

Colonel Pickering has made a special study on Sanskrit dialects and he wrote a book called *Spoken Sanskrit.* Colonel Pickering came to London, to meet Henry Higgins who was an expert in Phonetics and he wrote a book called *Universal Alphabet.* Henry Higgins also surprised to see Colonel Pickering because he is also wished to see him meanwhile, the flower girl asked Henry Higgins to buy flowers instead of buying flowers he gave some money to her. The next morning, Henry Higgins at his laboratory showing the tools for recording, scientific instruments, and studying speech to Colonel Pickering that time the flower girl came to his house and introduced herself as Eliza Doolittle and asked him to teach her English with the money which was given by him the previous day but Henry Higgins refused so Colonel Pickering made a bet with Henry Higgins that he must teach her English and he should make her like a duchess within six months and Henry Higgins accepted the gentlemen Pickering's bet.

Henry Higgins asked his housekeeper, Mrs. Pearce, to burn Eliza Doolittle's dress and wrap her in the brown paper till the arrival of a new dress. Meanwhile, Alfred Doolittle, Eliza Doolittle's father came to Henry Higgins' house and asked for his daughter but he is not keen on taking her back home so he sold her for five pounds to Higgins, and he is also interested in buying her because she will be useful for his experiment. Henry Higgins changed Eliza Doolittle's way of dressing and while teaching he scolds her and he does not

give any kind of importance to her feelings and command her like a dog. After three months of rigorous training, he took Eliza Doolittle to Mrs. Higgins' house in Chelsea, Mrs. Eynsford Hill with her daughter Clara, and Freedy also came to Mrs. Higgins' house because Mrs. Eynsford Hill was the friend of Mrs. Higgins. In that house Eliza Doolittle delivers a speech on weather and people's health, Freedy was completely impressed by her beauty and fell in love with her. Eliza Doolittle's style and speech impressed everyone but she uses the word "bloody" during her speech, which makes Higgins angry and he shouted at her. Some days later Henry Higgins took Eliza Doolittle to the Ambassadorial party where she was considered as a Hungarian Princess by Nepommuck, an old student of Henry Higgins.

Everyone in the Ambassadorial party was impressed with her beauty, style, and speech. Higgins had won in the bet with Colonel Pickering so he becomes happy with much excitement but he still does not care about Eliza Doolittle's feelings, so she became angry on him and throw her slipper on his face and went away, while she meets Freddy who loves Eliza Doolittle and he gave much importance to her feelings which she expected more. Soon she left Henry Higgins' house but he doesn't like that. The gentleman Colonel Pickering gave some money to Eliza Doolittle so that she can open a flower shop near Museum and at the end of the play Freddy becomes an accountant-cum-manager in her flower shop.

The famous play *Pygmalion* by George Benard Shaw was written in the early twentieth century in England and the play *Pygmalion* shows patriarchy (men's domination of women) and reveals the struggle of the female protagonist Eliza Doolittle, who tries to get her freedom and equality in society. The Setting of Pygmalion was nineteenth-century England. Eliza Doolittle was a poor twenty-year-old girl who was born and bred in the slum of Lisson Grove and she looks dirty and she lives in a pitiable room in which the wall is pasted with newspaper pictures. Eliza is the victim of men's domination and she struggles a lot to release herself from them.

Feminism in George Benard Shaw's *Pygmalion* are, Henry Higgins often insults Eliza Doolittle by saying that she was a slum girl, and he is very energetic in his experiment (teaching) by considering Eliza Doolittle as an inanimate object and he orders Eliza Doolittle to be wrapped in brown paper until her new clothes come and his experiment of transforming Eliza Doolittle can be seen clearly by his conversation with Mrs. Pearce, the housekeeper of Henry Higgins.

HIGGINS. (storming on): take all her clothes off and burn them. Ring up whitely or somebody for new ones. Wrap her up in brown paper till they come.

LIZA. Youre no gentleman, youre not, to talk of such things. I'm good girl, I am; and I know what the like of you are, I do.

HIGGINS. We want none of your Lisson Grove prudery here, young women. You've got to learn to behave like duchess. Take her away, Mrs Pearce. If she gives you any trouble, wallop her.

LIZA. (springing up and running between Pickering and Mrs Pearce for Protection) No! I'll call the police, I will. (142)

In the patriarchal society, Eliza Doolittle's father Alfred Doolittle has total control over her and an incredible hold over Eliza Doolittle's life. He felt that Eliza Doolittle has a place with him since she is his girl and he has full authority over his girl's life, so he took advantage of her, when he came to know about Eliza Doolittle intend to learn the English Language from Henry Higgins, Alfred Doolittle quickly settles on concurrence with Henry Higgins to get money of five pounds. Alfred Doolittle's activity of considering his little girl as a property can be seen through his argument with Henry Higgins.

DOOLITTLE. (to Pickering): I thank you, Governor. (To Higgins, who takes refuge on the piano bench, a little overwhelmed by the proximity of his visitor; for Doolittle has a professional

flavor of dust about him.) Well, the truth is, Ive taken a sort of fancy to you, Governor; and if you want the girl, I'm not to set on having her back home again but what I might be open to an arrangement. Regarded in the light of a young women she's a fine handsome girl. As a daughter she's not worth her keep; and so, I tell you straight. All I ask is my rights as a father; and youre the last man alive to expect me to let her go for nothing; for I can see youre one of the straight sorts, Governor. Well, whats a five- pound note to you? And what Eliza to me? (He returns to his chair and sits down judicially)

PICKERING. I think you ought to know, Doolittle, that Mr Higgins's Intentions are entirely honorable. (168, 170)

Henry Higgins also treated Eliza Doolittle as an object or property so he gave money to Eliza Doolittle's father, Alfred Doolittle as a strategy for getting her since she will be helpful for him in the examination of his educating. This made Henry Higgins dominate Eliza Doolittle because he brought Eliza from her father and he thinks thereafter Eliza Doolittle belongs to him and he can do anything towards her.

HIGGINS: Pickering: If we listen to this man another minute, we shall have no convictions left. (To Doolittle) Five pounds I think you said.

DOOLITTLE. Thank you kindly, Governor.

HIGGINS. Youre sure you won't take ten? (174)

In Herny Higgins' home, Eliza Doolittle lives under the domination of him and he controls her by ordering anything he wants and he saw her only as an object of his experiment. He made numerous orders thinking of her like a dog by his command 'sit down' and 'hold your tongue'. Eliza Doolittle suddenly refuses his words because it attacks her respect but Herny Higgins becomes angry when Eliza against his words and he doesn't allow any opportunity for her to talk because Higgins wants her under his domination. Eliza Doolittle enters into Henry Higgins' house as a respectable woman and she never asks any favour from him and she paid her fees properly to Henry Higgins though she is poor, Henry Higgins treats her rudely like an inanimate thing and never respects her.

HIGGINS. Pickering: shall we ask this baggage to sit down, or shall we throw her out of the window?

THE FLOWER GIRL. (running away in terror to the piano, where she turns at bay): Ah–ah–ah-ow–ow-oo! (wounded and whimpering) I wont be called a baggage when Ive offered to pay like any lady. (Motionless, the two men stare at her from the other side of the room, amazed). (134)

Higgins never give respect for any women except his mother which is clearly seen in his conversation with Mrs. Higgins that she asked him, he was forty-five years old but he hasn't fallen in love with any women for this he replied that women are an idiot and therefore he underestimates Eliza Doolittle as uneducated women and he does not give any respect to her.

MRS HIGGINS. Well, you never fall in love with anyone under forty- five. When will you discover that there are some rather nice- looking young women about?

HIGGINS. Oh, I cant be bother with young women. My idea of a lovable

> woman is something as like you as possible. I shall never
> get into the way of seriously liking young women: some habits
> lie too deep to be changed. (rising abruptly and walking about,
> jingling his money and his keys in his trouser pockets.)
> Besides, theyre all idiots. (186)

During the process of Henry Higgins experiment (teaching), Eliza Doolittle is under his domination he knows the weakness of her and she is an uneducated woman so he doesn't give chance to convey her feelings or to say her opinion during his teaching period and he doesn't understand what Eliza Doolittle really means and he always insult her when Eliza Doolittle made a mistake.

In the earth, there is no difference between women and men because both have equal rights in society but in the second act of *Pygmalion* Henry Higgins declined the rights of the female by pointing Eliza Doolittle with a command that women are unnecessary things on the earth and they are no use for anyone on the earth.

> HIGGINS. Very well, then, what on earth is all this fuss about? The girl
> does belong to anybody – is no use to anybody but me. (He
> goes to Mrs Pearce and begins coaxing). You can adopt her,
> Mrs Pearce: I'm sure a daughter would be a great amusement
> to you. Now dont make any more fuss. Take her downstairs.
> (145)

The aim of the feminist movement is to get freedom, equal rights, and deciding authority. This can be clearly seen at the end of the play *Pygmalion*. The feminist character Eliza Doolittle gains her freedom from the dominating male character Henry Higgins and started to fulfill her needs on her own by opening a flower shop and she learned good education with mannerism and she can live her life with her own desires and thoughts and she decided herself to marry Freddy by rejecting Henry Higgins.

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Cultural Commitments in Bhabhani Bhattacharya's *Music For Mohini*

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Abstract

Battacharya's different novel Music for Mohini. The title suggests that Mohini is central to its conception. It bears unmistakable marks of the trends in fiction writing since World War I. The writer has to describe the present Indian social reality through the technique of symbolism. Music for Mohini employs symbolism at above one level. It characters, settings, themes, actions with symbolic layers of meanings. Bhattacharya has a deep social purpose in writing his novels.

Keywords: Cultural Commitments, Bhabhani Bhattacharya, *Music For Mohini*

Music for Mohini in this novel around the theme to explore by traditionalism and enlightenment as the modernistic outlook of some characters. The novel seeks to analyze Indian society at the cross roads of old and new values. It characters can be broadly divided into those who adhere to traditional and abide by the modern values. It describes the conflict between these sets of values and their final reconciliation. This harmony between modernism and traditionalism is what can lead Indian society to advancement and happiness. The theme of fusion of the modern and the conventional the novel creates two diametrically different sets of characters.

The novel opens at the suburbs of Calcutta where Mohini lives at her parental home. Her father is a professor. Mohini is motherless. Her mother died after her brother Hiralal birth. She is seventeen and her brother three years. Mohini's father is an enlightened man with modern attitude towards life. Mohini's grandmother is a woman of conservative outlook. She is superstitious orthodox and an advocate of traditional moral values in life. Mohini's grandmother troubles her. Jayadev lived in the forest and mountains. Mohini married Jayadev.

Music for Mohini's novel highlights the theme of tradition and modernity, and how to survive the village and city. Traditions are followed in this novel, can be divided into three aspects- personal, social and religious. Orthodoxies the term, which covers all the aspects, the two 'Strong pillars of Orthodoxy' in the novel are Mohini's grand mother and Jayadev's mother. Mohin's father doubts all traditional beliefs but wears the amulet toward off evil eye.

> A tradition within a tradition. And here she was, sprung out of shallow
> Soil, forced by circumstance to be mistress of the ancient house and
> trustee of an old tradition. The struggle to retouch her expectations
> him fiercely. (MM-128)

Jayadev's mother is a faithful hindu woman, who purses family tradition to its ultimate limits. As her daughter, Roop Lekha says:

> My mother is the usual orthodox Hindu woman, only she is more
> intense than others, and all her faith is pained to family tradition. No
> deviation for her, not one inch. Stern – willed, through tender at heart,
> she is a sample soul, with singleness of purpose, a one-eyed mind. She
> exists for the Big House; she would not have it changed the last way. (MM-94)

In this novel mohini's mother-in-law being a women of old values, is confined to her ancient beliefs. She will not come out of her self made coccon of superstitious ideals. Like every traditional mother-in-law, Mohini's mother-in-law kept herself away from receiving and welcoming her daughter-in-law into her

household. Mohini however adjusted herself to different situation. But , however liberated and modern she was, Mohini was bounded by set rules and norms. She could not help agreeing to marriage arranged for her. She was accepted by her mother-in-law only after confirming that her palm all the the eight signs of luck. This is nother kind of supersitition and established custom. On the other hand, sudha remained unmarried and she got the nickname "Saturn's Eyeshore".(MM-176)

In our society, a girl has less chance to choose her own marriage parter. A woman is always someone's daughter, wife, sister or mother. Mohini has to change her hoe and herself as well. As Simone de Beauvior rightly points out, "The destiny that society traditionally offers women is marriage… Marriage is the reference bywhich the single woman is defined, whether she is frustruaed by, disgusted at, or even indifferent to this institutions" (451). Like a perfect typical Indian daughter-inn-law Mohini follows her mother-in-lae's instruction. She prayed before the holy basil very unlikely of her.

Mohini's philosophy is that we 'must give ourselves to the goddess with grace, if not with faith' (166). Finally, she realizes her folly in clinging to old world beliefs and reconciles herself her the changing times. 'The mother of the Big House had transgressed the basic moral laws as they were meaningless' (186). Her vision clears when she sees her son clearly, 'his ideas'. Jayadev's think molded by the new spirit in the land was different from hers and opposed to them, but they were nonetheless true ideals. She sees ' the new revolt', the restless spirit of the new dawn in him. The change in her comes when she discards the offering they has promised: 'the act itself is nothing-a symbolic gesture. The goddess is not duped by the violated face of things; she looks deeper beyond the evil.

Mohini's mother-in-law strictly ordered to not use the face powder, glass bangles and don't wear sleeveless blouses. She sings only religious songs and to wear a plain cotton saree. The widowed mother-in-law has kept a fair of wooden sandals of her late husand in the family prayer room and offers worship to them daily. Many taboos like this make life colorless and monotonous for Mohini. Mohini's sister-in-law, Roop Lekha, compare in her character the traditional and modern values. When Mohini doubts the fusion of the city and the village representing the modern and the traditional values. Roop lekha remarks that such a union is necessary. Through the character of Roop Lekha, Bhattacharya asserts his vision of India.

> We connect culture with culture. Mohini, our old eastern view of life
> with the new semi-western outlook. The city absorbs a little of the
> barbaric village, the village absorbs a little of the west- polluted city.
> Both change unaware. This is more urgent today than ever before. Our
> New India must rest on this foundation. (MM-111).

The house lays certain restrictions on the village of Jayadev's house. The mistress of the house is not allowed to walk in public. Even at a critical moment, when Jayadev is bitten by a snake, the mother refuses to allow Mohini to walk in public. She says, 'it is not becoming'. According to follow the tradition of the Big House, the bride enters the village only in a Chariot. Mohini also enters the village in a Chariot. In the village the womens are not allowed to sit for a meal opposite with, men. Music is tolerated but only for the purpose of worship. It is part of the tradition of the Jayadev's house to conserve the family, lived in the shadow of the family tree'. The genealogy has been preserved for a long time. The ancestors are the deathless symbols of spiritual heritage. At the same time, Mohini is educated women, so she builds the spirit of 'modernity' around the conservative code of the village.

Mohini thinks that Jayadev's mother is like Old Mother in her ideas but different from in her feeling. Jayadev's mother is a loof and alone, 'clothed in own uncommon atmosphere'. Old mother does not disregard everything that is modern, unlike Jayadev's mother. She accepts the change that comes necessarily with the passage of time. A clash arises between Jayadev's mother and her son Jayadev over Mohini. She objects sending Mohini to a convent. She considers Mohini singing over All India Radio as a disgrace to the family name'. But she however admits that she is an 'old world woman' when she discards the prospective

bridegroom for Mohini, because she exclaims: 'They are all alike- No tradition, no true culture- Apes of westernism" (MM -17)

In this novel there is another conflict between the ancient and the modern values in the story of Harinda's family. Harinda's father the old Kaviraj is a practioner of Ayruvedic system of medicine, while his son Harinda is a surgeon, educated and trained in a wester- style medical college. The father argues with his son about the supremacy of Ayurveda that had prevailed for the millennium. The old man gives his wife Ayurvedic medicine and never allows his son to treat her. Harinda argues "There are many good drugs in our Ayurvedic system. We know them, hoe to we use them, this is not the home products but those made in modern laboratories. Through the story of Harindra, Bhattacharya reconciles the old and new values of the systems. The reconciliation starts in Mohini's family also.

Though Mohini does not believe superstitions and old beliefs, she begins to fear superstitions and old beliefs; she begins to fear about her husband. She begins to realize that the mother is not completely devoid of the basic qualities of compassion and sacrifice. She develops a great love and sympathy for the old lady. So she becomes ready to give her skin from her bosom to satisfy the Devi in the temple. Mohini views,

> Perhaps she saw the wrong side of his old tapestry of tradition and
> missed the design of duty and compassion were not at odds in the
> mother. The key to the design was sacrifice which was a right and
> privilege, not a duty alone. (MM-204)

Jayadev opposes his mother regarding blind beliefs, horoscope and superstitions. The conflict turns serious when his mother attempts to make Mohini offer her heart's blood to the virgin goddess to get rid of her barrenness. Jayadev sternly opposes the act and says,

> We are not slaves of the stars. There is no room in the Big House for
> crazy beliefs. The village looks to us for ideals and a way of living.
> The pattern we set is not our private affair, it caries the strongest
> Social sanction. (MM-211)

The inflated mother scolds her son for displeasing the goddess. She curses her fate for her son's deeds. She struggles hard to control herself and she decides to leave the matter to her fate.

Both characters make an effort to got a new life from the shackles of the order. They have tried to seek an outlet from their shabby existence. Mohini often climbs a tree in the garden and sets herself free from all bondages of the Big House. Her act was a revolt against the strict orders of her mother-in-law. The tree becomes her refuge and she is very happy with herself. Jayadev's mother is not ready to accept Mohini's action. It is not right for the mistress of the Big House to climb a tree. But Mohini would not listen to her.

Music for Mohini is compare and contrast between the rural and urban civilization , not only for the purpose of highlighting the gap between the two words which always create a tension while intermingling with each other but also to serve as a kind of metaphor to highlight those human values of the simple rural community that the upcoming modern civilization lacks in. The following views of Neelam singh and Rashmi G. on contrasting values are worth quoting:

> The struggle between the contrasting values that is
> so intense and fierce in the beginning gradually
> reduces and resolves finally into a happy
> compromise. It is not only the younger character
> who tries for mutual adjustment but the old
> characters also realizes and tries to fulfil the
> demands of the new age. (Singh N. & Rashmi G. 215)

Mohini got support from her husband in different ways. She was able to take up many progressive works because Jayadev was always with Mohini. Many progressive actions were taken up in Behula. She introduced so many new things in the village. She introduces the gramophone also in the village. She read out newspapers to them. Even old peasant women like Ratan's mother yearned to learn the alphabets. She was an inspirational figure to them. Mohini as a wife of Jayadev in Behula is very symbolic. Mohini is the symbol of change. She tries hard to adjust herself to the new surroundings and change the mindsets of the villagers for good. With her patience and will power, she tries her best to understand and bring harmony in her life and the village of Behula. Mohini stands for life and progress. In this way, the music in Mohini's life became accordant. There is harmonization and synthesis of old and new ideas. Mohini is able to compare with Jayadev. His nature is silent and scholarly. He is always encouraged in his works and is just the opposite of fun- loving and light- hearted Mohini. However, as the novel progresses, Mohini could understand him and adheres to his need and style. Jayadev, inspite of his silent and brooding mood, could establish a link with Mohini's life. A mutual understanding is thus brought between them.

Thus the paper concludes the novel is however an innovative and successful novel portraying the contrasting values of the ancient and the modern which are in continuous conflict with each other. Eventually, with all her modern view, she goes the way of traditional by marrying a young man she has not met before. The marriage comes about because she has all the 'luck signs', demanded by Jayadev's mother. Traditional beliefs about how much the value of matching horoscopes have brought her the bridegroom.

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Thematic Study on O Henry's Short Story *The Last Leaf*

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Abstract

*As Abraham Lincoln stated the definition of Democracy, according to me the definition of literature also goes in the same way ,i.e. "**Literature is by the people ,of the people and for the people"** the purpose of this paper illustrates the above definition that how a beautiful literature is created by the author and how can we say that a literature is of the people and for the people by digging out the themes through the detailed thematic study on the short story "**The Last Leaf "** written by **O Henry ,** an American short story writer who had stuffed a lot of life lessons and made his work of art for the people with the basic ideas that should be understood by every individual in order to lead a happy life in this world and also it shows you that how a literature directly or indirectly , consciously or unconsciously gives us many life lessons. There were many themes like hope, love so on and on. Let's dive in dive in, dwelve in deeper in order to explore the beautiful theme and various life lessons hold by the work The Last Leaf .*

Keywords: Thematic Study, O Henry, Short Story, *The Last Leaf,* Will Power

Art is Man's nature; nature is God's art

This work gives a clear picture about how the human's psychology would work, when it is in despair. It made us realize the truth that when we were facing an adversity, first our mental strength and the will power within us starts to depletes, which tends to loss our hope and which inturn tends to diminish our desire to live and finally it would end up in death, these incidents were realistically portrayed by the author through the character of Jhonsy.To say in other words, reading this work will definitely give *hope to the hopeless!!!*

This short story gives the answer that how could one will be able to come out of difficult situation and it also greatly deals with human perspectives about life and death. Actually this short story illustrates the Swami Vivekananda's famous quote from his work and its secret. In that he says that "***Strength is life and Weakness is death"*** This work will be like a story illustrating this quote further.As he says

Eventhough there were thousands of microbes around us,if we were strong none will attack us. But if we were weak a single microbe is enough to destroy us . The story also goes in the same way that when Jhonsy was weak inside, her health detoriates and she would be moving to death. So to say in a bottomline a very wide range of themes ,life lessons and truths which were vital for leading a happy life were carried by this work with the exceptional skill of the author as he splendidly gives us all those lessons and values in a very brief manner!!as Ludwig says ***Less is more***

This short story is the best example to illustrate us the power of hope .And it suggests us that *"being hopeful will change our life from bottom to top and being hopeless will change our life from top to bottom"* as it was evident in Jhonsy's life when she lose her hope ,she was moving to death .when she gained a little hope, even in the death bed she gets recovery . So that's the power of hope. Though we have a favourable situation, our hopelessness would ruin everything in our life and we would loss all that we have gained before.But if we have a little hope in adverse situation it would help us to achieve what we want to achieve and we would able to gain which we have lost before.It's a great life lesson from this work.

It also deals with the optimistic and pessimistic thinking.as in this story Jhonsy was affected by pneumonia ,soon she lost her hope, and she strongly believes that she would die when the last leaf on the ivy falls.when she thinks pessimistically, her health condition detoriates, but when she starts to think optimistically she overcame the difficulty. It's a great truth that our mind is influenced by our

circumstances, created by the atmosphere then inturn our mind could influence our own body and which inturn further influences the atmosphere.so the point is, if the mind could give a optimistic influence, we would get the favorable result; if it thinks and gives a negative influence, we would be lost . How our thinking can influence us, all those things are portrayed through the character of Jhonsy.

Then the beauty of this work is the beautiful friendship shared between the two ladies, Sue and Jhonsy. Actually from their point the author tries to convey the most important thing in the world which made survival possible to all of us and that great thing is none other than ***love*** .As because in this story the love of her friend Sue, who is striving hard to get her recovery from the illness.Sue was trying the every possible way that she could.And as a result she seeked the help of Behrman to draw an ivy leaf to give her friend hope and make her recover from it. Her hardwork had its result as when Jhonsy saw the painting, she consider that it was a real one !!. Then suddenly her mind changed and the desire to live is blossomed in her hearts, then slowly she recovers from it. From this we can clearly see the power of love and the great life lesson to all that " ***Love and hope, offered by our loved ones in the difficult situations of our life is the only medicine to get recover from it, as because it provokes a thought that, though not for us , atleast for our loved ones we had to survive and come out of it and it inturn solves the problem".*** Actually it's the beauty of American literature that it would give us as many realities without a nerve strain! From this short story we came to know about the medical truth that, as the doctor says to Sue, that his medicines were ineffective as because the patient is not willing to get recover. Our physical health is connected to our mental health .Though it seems to be a ordinary issue its a great fact that only if we think we could get some or else though it comes and we hadn't had the desire of it, it will be lost from us !!!

Then apart the two characters, Mr.Behrman an artist played a significant role in this story and he has also given a great reality that ***"sacrifice of one made the survival of another one".***it's actually true that one had to sacrifice a lot for some had to lead a little better life . The freedom which we enjoy today is made possible as our freedom fighters has sacrificed their lives for our nation and for us.So here in this story, Behrman sacrificed his life for the survival of Jhonsy.As he had painted the ivy on the wall, he was affected by the bitter cold caused due to the heavy storm and rain that night and accordingly he was affected by pneumonia and later he was dead. But his sacrifice, hard work and devotion helped him to achieve his long pending desire to do a masterpiece and it also gave a great sense of hope to Jhonsy.

"Willing to do a thing is the only qualification required to do a thing"as in the story both the characters Sue and Behrman wishes to do a thing. Sue wish to save her friend Jhonsy at any cost and Behrman wish to draw a masterpiece and the end of the story both have achieved their dreams. So from this, the take away is that *whether we could do or not, though there may me many obstruction, don't worry about it. Just think about the thing which you wish to achieve and it will definitely can be achieved when a certain times come!!*

When we look in deeper the theme of the story has broke the misconception that "*desire is responsible for all kinds of despair "* .Here in this story its the desire to live which made her survival possible. So desire is great things which propels our life forward and make us to achieve things and literally it makes our life. So we can't simply state that desire is responsible for all our despair. Its the fuel for our life. As we can easily infer from the story when she desires to live, the medicines given to her starts to work efficiently and thus she got recovered.so desire is also a reason for leading a happy life and it plays a great role in strengthening our hope.

It also broke another misconception about hope that, "*what people believes is their hope, no matter whether the thing really do exist or not "* and the belief was brought by the influence. So here in this story Jhonsy ultimately believes in nature, though it is superstitious but it had a effect on her health, it is clearly evident. So what we believe strongly could influence us!!

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It also teaches us a crazy fact that, when Jhonsy was in the illusion, Sue tries to persuade her by telling the truth but she won't accept .Later Sue illusioned her to make Jhonsy come out of her illusion!!

Most importantly the other thing that was dealt in equal importance as of hope and love is, life and death. According to me it's just the ***"Love makes Life meaningful and beautiful".*** We are here in this earth by nature, so without its consent we ourselves don't have the right to ruin it. So the ownership of the human body is owned by the nature. Again it is beautifully portrayed in this work, with the dialogue of Jhonsy when she realised her own mistake that " To think of death is a sin "and we can also say that as the author introduces the seasons and uses ivy leaf, he gives a greater importance for the nature and regards it as the superior power above all of us!!

The last leaf says that one last leaf of the ivy creeper provides one last hope to Jhonsy and with that she gained her health which she lost . According to me the last leaf is figuratively our loved ones and in this story its Sue, who suffers a lot than a person who actually bears the pain !!

So this work has many stuffings of great life lesson which were vital for leading a happy life. In a bottomline "*The life which we live is not owned by us it is gifted by our dear nature .And we are here to love and to be loved; our life is made possible on the sacrifice of other and obviously with our sacrifice, someone would enjoy; our life is possible on the hope rendered by our loved ones and it will make us to think that atleast for the sake of our loved ones we would survive. So the desire is the thing which propels our life. We are becoming as a person, as what we wish to be. Importance of optimism and hope* .Though this short story is very short, it made room for those great themes and has the potential to give us so many life lessons only because the author tried to make the literature *for the people* .so literature is always by the people,of the people and for the people!!!!.so to say the theme in other words is

Never let your will
Orelse it will get Ill !!!. Never
ever give up
Orelse it will end up!!!

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A Study of Augusto Boal's Theatre of the Oppressed in the Street Plays of Safdar Hashmi's *Halla Bol* and *Machine*

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Abstract

This paper deeply analyze the subaltern perspective in the street plays of Safdar Hashmi's Halla Bol and Machine with the device of Augusto Boal's Theatre of the Oppressed. Theatre of the Oppressed invites critical thinking by arousing the critical consciousness of the spectator after being deeply triggered by the landmark treatise of Paulo Freire's Pedagogy of the Oppressed. The first chapter introduces Street Theatre in detail and briefly throws light on Augusto Boal's Theatre of the Oppressed theory and Street Theatre as a tool for political communication and brings out the idea of two plays in brief. The second chapter deals with Augusto Boal's Theatre of the Oppressed in the plays Halla Bol and Machine by looking at the aspects like Facilitator, Spect-actor, Properties, costumes and themes. It throws light on how a spectator is changed from a passive listener to an active participant. To sum up, I would like to propose that the street theatre of Hashmi turned out to be the voice of the voiceless among the oppressed community.

Keywords: Augusto Boal, Theatre of Oppressed, Street Plays, Safdar Hashmi, *Halla Bol* and *Machine*

Introduction

The theatre is a great equalizer: it is the only place
where the poor can look down on the rich.

\- ***Will Rogers***

Street Theatre

There has been a sudden outburst of street theatre movement in India during the 80s and the 90s. One study estimate the survival of about 7000 street theatre groups in different parts of the country with the largest number in West Bengal, Andhra Pradesh, Tamilnadu and Kerala. "The main groups involved in this type of popular theatre activity are social action groups, health and agricultural extension workers, student's activists, political parties, religious reformers and women's organizations" (Shajan)

Street theatre is a form of group drama which is enacted in outdoor mainly in streets, hospitals, schools, college premises, bazaars, slums, railway station, temples, churches, playgrounds, backyards, tents, parking lots, exhibitions etc. A Street Theatre is a drama which is performed outdoors dealing with social, political and controversial ideas in the society. The group of players or artists makes an attempt to mingle with the masses and interact with them through their plays. The prime purpose of the theatre is to create critical consciousness in the minds of the people who are subjugated without their knowledge by the upper class people. The play enables entertainment at initial stage and continues to trigger activism in the hearts of the masses at the final stage. Use of colloquial languages (instead of well-versed bombastic language) that are incorporated with songs, dances and folk arts, minimum use of props or costumes and no theatrical set-up like lightning, stage background setup are the key aesthetical features of street plays.

Safdar Hashmi in his book T*he First Ten Years of Street Theatre: October 1978- October 1988* remarked that the emergence of street theatre can be traced immediately after Russian Revolution of 1917. Vsevolod Mayerhold combined the elements of tent show with the revolutionary poetry to produce Mayakovsky's Mystery Bouffe on the first anniversary of October Revolution. It's been played for several

thousand audiences and theatrical performances similar to Vsevolod and it remained popular among the workers. This is the beginning of the new type of theatre called "Agitation Propaganda" (Agitprop) which is performed in factory gates, streets, markets, playgrounds, backyards etc. (11)

Traditional vs. Street Theatre

In traditional theatres, the actors wait for the audience to fill the seats and audience also wait in a queue to get the ticket, whereas in street theatre there is no need to wait for audience or in a queue. The street theatre reflected the chaos of pre-independent India and portrayed the condition of people in trade and industry of the time. The street theatre moves away from elitist perspective and projects the social, religious, economic and political issues. Campaign theatre, Protest theatre (PT), Street theatre (ST), Community theatre (CT), prison theatre for development (PTFD), guerrilla theatre (GT), oppositional theatre(OP), theatre for integrated rural development (THIRD) are the new possibility with new commencement become known in the globe of theatre.

Theatre functions as a foremost device for emancipation of the downtrodden population of India. Voice to the voiceless is the motto of the most functioning theatre groups all over the world. "According to Safdar whether drama is performed in squares, rectangular or circular spaces, so long as it expresses the sentiments of the oppressed people, it is people's theatre" (Metaphor 220). Safdar Hashmi elaborates on this subject of the politics of performance liberty in his book, *Right to Perform: Selected Writings of Safdar Hashmi*,

> In our view it is absurd to speak of a contradiction between proscenium and street theatres. Both belong equally to the people. Yes, there is a contradiction between the proscenium theatre which has been appropriated by the escapists, the naturalists and the revivalists and the street theatre which stands with the people. (13-14)

Street theatre is exclusively for "the people" who are denied of their democratic and birth rights. They are even deprived of their own basic rights like "right to speech" and "right to act". They are used as a puppet by the authoritative people to fulfil their own selfish desires. Street theatre emerged as a weapon in the hands of revolutionist like Hashmi, Sircar, and Brecht etc. to trigger the activism in the minds of the grass root population. It's quite undeniable that the Street Theatre and the Anti-corruption Movements strived hard to generate the public awareness to the people about the corruption and scams in the Democratic country. The main motto is to empower and educate the oppressed communities to fight for their rights and to demand the accountability and acknowledgement from the so called Leaders.

On the base, the street theatre makes people think on the subject of a social issues and political nuisance. The social evil is more important than finding or giving solutions, the street theatre movement is gaining thrust among social workers and social work students. Amudha Kannan in her article in *The Hindu* remarks that Schools, colleges and non- governmental organisation are transforming theatre of the people into an efficient instrument reach out other common and also the urban poor.

Major exponents of this field are Bertolt Brecht, Augusto Boal, Utpal Dutt and Badal Sircar. In this dissertation, Bertolt Brecht 's Epic Theatre Theory and Augusto Boal's Theatre of the Oppressed are analyzed in Safdar Hashmi's street plays *Halla Bol* and *Machine*.

Theatre of the Oppressed

In Theatre of the Oppressed Boal develops a theatrical method based on *Pedagogy of the Oppressed*, a book by the Brazilian educator and writer Paulo Freire (who was also a good friend of Boal).Paulo Freire's methods were a revolt against the elitist "top-down" approach to education and he advocated critical-awareness-based education models. The theatre is a community based education used as a tool for social change. Theatre of the Oppressed arouses the critical consciousness of the spectator after being deeply triggered by the landmark treatise called *Pedagogy of the Oppressed* by Paulo Freire. The theatre encourages

the spectator to 'Questioning' rather than answering, 'Acting' instead of watching, 'Analyzing' rather than being patient, being for 'themselves' instead of being for others. (Mandala for change)

Safdar Hashmi

Safdar Hashmi was born on 12 April 1954. He was typically known for his street plays although he existed as a communist playwright and director. He was even known as an actor, lyricist and theorist and he is measured as a significant voice in Indian political theatre. He is the founder of Jana *Natya Manch* (People's Theatre Front), with the short form JANAM ("Birth" in Hindi), in 1973. JANAM flourished as an Indian People's Theatre Association (IPTA) and was associated with the. He was murdered in 1989 in Jhandapur, while performing a street play, *Halla Bol*. He organized a number of seminars and workshops on theatre and culture.

Until 1975, JANAM performed in open space and street plays for mass audiences. Hashmi stepped into the field of teaching as a lecturer in English literature in universities in Garhwal, Kashmir, and Delhi during the state of emergency. He returned back to social activism after 1977 and in 1978, JANAM took to street theatre in a big way with *Machine*, which was performed for a trade union meeting of over 200,000 workers on 20 November 1978. This was followed by plays such as *Teen Crore*, on violence against women, *Gaon Se Shahar Tak*, on clerical fascism – *Hatyare & Apharan Bhaichare Ke*, on unemployment. Hashmi also produced several documentaries and a TV serial for Doordarshan, including *Khilti Kaliyan* (*Flowers in Bloom*), which focussed on rural empowerment.

Hashmi prior to his death gave about 4,000 performances of 24 street plays, mostly in working-class neighbourhoods, factories and workshops. Hashmi has become a symbol of cultural resistance against oppressors for the Indian left. Hashmi Memorial Day is celebrated on 1st January every year and also observed as a "Day of Resolve" by SAHMAT.

Synopsis of the plays

Machine

JANAM's first full-fledged street play *Machine* is enacted by 6 actors for 13 minutes in 15 October 1978, in Talkatora Stadium, Delhi, to an audience of 700 trade union delegates assembled to streamline protests against the proposed new Industrial Relations Bill. It's an inspiration from the brutal crackdown of protests at the Herig - India chemical factory. The worker in the factory does not have any union to take responsibilities of the workers wellbeing. The unorganized workers who put forth 2 basic demands: a parking space for their cycles and a decent canteen to have a cup of tea, but the management refuses to grant their primary demands. The workers are gunned down by security guards unkindly. As an outcome, six innocent workers are killed in the tragic incident. The play which is enacted by JANAM (Jana Natya Manch) symbolically showed how the labourers, the owners and the guards are all part of the Capitalist structure. The play details how the workers protest for fundamental rights and humanitarian demands are exploited and destroyed by the Capitalist masters when they are unable to acknowledge the "voice" of the oppressed i.e., the workers revolt. To make people aware of the injustice injected upon them, the play is performed by the JANAM group. Actors turn to act as the parts of the machine and shows the difficulty of the machine to function even a part of it fails to run. Each part represents the sufferings of workers in the factory who work like a machine day and night for the profit of the capitalist society. The machine fails to work harmoniously when a part of it fails to function suitably.

> The narrator begins by explaining the different capabilities of the machine, its origin and the need for a harmonious coexistence among its different components. He begins his narration focusing on the necessity of togetherness and unity between the owner and the labourer; and then he goes on explaining that if any one of these components is not working in unison, it is the end of its life-rhythm. (Raghavan 178- 79)

Halla Bol

The street play *Halla Bol (Attack)* is performed on 1st January, 1989 near Ambedkar Park at Jhandapur village in Sahibabad at the outskirts of Delhi. The play is about the recent seven days strike of working classes in Delhi and Ghaziabad led by Centre of Indian Trade Union(CITU) which took place just a couple of months earlier to the performance of the play. The play consists of more than 10players. The play focuses on the "workers" irrespective of their caste, gender, creed as well as the work basis i.e., regular or contract. The suffering of the workers in the hands of so called elitist upper class society is shown in the play. The play is staged in support of the CPI (M) candidate Ramanand Jha for the post of councillor in Ghaziabad. The play is performed as a political campaign but ended in the tragic death of Safdar Hashmi. It creates a kind of awareness among the working class and labouring class to raise their voice against the oppressors.

The play *Halla Bol* and *Machine* are enacted during the period when the working class and the labouring class humans are subjugated and exploited by the capitalist society. Hegemony plays a dominant role. Though the play *Halla Bol* is enacted as a part of political campaign, its main focus is in depicting the life of the oppressed people. The plays tried in all sorts of way to make people realize their current oppressed situation consciously and to make them think critically not emotionally. When the audience is moved emotionally, they fail to think critically where they eventually fail to grasp the very idea of the play. The plays are just an exhibition and demonstration of the life and not a real life in any way. Bertolt Brecht's Epic Theatre, Augusto Boal's Theatre of the Oppressed (TO) and Safdar Hashmi's Street Theatre are all paying attention essentially on the downtrodden people which is quite evident from the characteristics of their theory.

Each one proposed or practiced theory consciously deviates from the conventional theatre theory which itself confirms to the very fact that it doesn't fit into the so called "political system" (which is undoubtedly drafted by Elitist society). As they deviate from the linear pattern of traditional theatre which dominated the society for a long period by the elitist world, the Street Theatre proved that they are for the welfare and upliftment of the downtrodden people who were trained to be a passive spectator.

Rehearsal for the Revolution

"The theatre itself is not revolutionary: it is a rehearsal for the revolution"

– Augusto Boal

The Theatre of the Oppressed (TO) depicts the theatrical forms that the Brazilian *theatre practitioner Augusto Boal* first proposed in the 1970s, initially in Brazil and later in Europe and other countries. Boal was deeply influenced by the "Pedagogy of the Oppressed", the subaltern work of the Brazilian educator and theorist, *Paulo Freire.* At the time of Augusto Boal, the country had the rule under the dictatorship, so Boal took this as an opportunity for the people to come together and fight against the oppression and paved way for the liberation. Boal was arrested for this new movement as the theatre of the oppressed turned out to be a threat to the dictatorship rule.

Boal's techniques use theatre as effective instrument of promoting social and political change in the oppressed society. In the Theatre of the Oppressed, the audience becomes active, i.e., the Spectator turns into "Spect – Actors" such that as "spect-actors" they explore, illustrate, scrutinize, speculate and transform the reality in which they are living. According to Boal, the traditional theatre served as a tool in the hands of the authoritarian to implement the laws and orders of the government. The ideas presented in the traditional theatre are deeply embedded in making people adhere to the authoritative system. The creation of the "Theatre of the Oppressed" chiefly focuses on the idea of dialogue (two way process of speech) and interaction between audience and performer. Moreover, these ideas have served as a framework for the development and evolution of stronger ideas. The theatre is a democratic method of performance which is exclusively "for the people, by the people, and of the people says Boal.

Augusto Boal mainly considers the indigenous people who are highly exploited and oppressed without their consciousness by the selfish capitalist society. The uneducated people internalized the idea that they are working for the welfare of the society and it is their ideal duty to perform the work assigned to them. To make people aware of the environment they are living in, the Brazilian educator Paulo Freire came out with the work entitled *Pedagogy of the Oppressed* in which he proposes the methods to change the educational system in Brazil. According to him, the education should aim at critical consciousness of the people where the educant (term equivalent to educator coined by Paulo Freire to denote Student) gets aware of him/herself, their surroundings and becomes a subject who seeks agency, acts independently and possess the ability to question the prevailing ideas in society. The people internalize the idea given to them by the authoritarian in fear of the responsibility and the accountability for
their individual action. To him, the oppressed are not marginal's, they are always inside the stricture of the society who are made to live for others. Structural integration is not necessary but the transformation which makes them live for themselves in mandatory.

In general, the critical pedagogy encourages critical thinking and promotes the practices that have the potential to transform oppressive institutions or social relation. Augusto Boal, who is deeply influenced and inspired by the ideas of Paulo Freire, tried to apply the ideas of Paulo Freire in theatrical performance.

Boal's approach is out of inspiration from Brecht's theatre theory which is considered as a radical break from the traditional theatre. Brecht used a style of theatre to bring out the worker's sufferings and tried to raise the worker's consciousness which is otherwise referred as Agitation Propaganda Theatre. Like Brecht, Boal is also against the act of empathy but Boal moves a step beyond Brecht in the "Theatre of the Oppressed". In Robinson's words,

> Boal rejects the view that popular art should be emotive or circus-like. Rather, he emphasizes that it should be clear, and not mystified. Popular audiences prefer experimental approaches to closed spectacles. However, he is not opposed to emotion in theatre as such. The problem with most popular art is not emotional stimulation in itself. It is the lack of reflexivity and reversibility.

Dialogical Process

Instead of "monologue", Boal focused on "Dialogue". According to Boal, the oppression is when a person is not given any chance to speak out his words and dominated by monologue of others. His aim is to make people speak out of their oppressive condition. One cannot liberate the other unless s/he speaks out of their inwardness. He wants the spectator to do a dual role of 'Spectator' and 'Actor' and he calls it as "Spect-Actor." Participation of the spectator takes place in this theatre form. The audience member is invited to the stage to take part in the drama. Usually the theatrical people take up an issue prevalent in the society and play it as a drama. The audiences are given a chance to take a role and play it in a way to bring an effective solution. But there isn't any single conclusion for any problem; the audience comes up with several solutions in accordance to their living circumstance.

Joker/facilitator/difficultator

Much of Augusto Boal's theatrical progression requires an unbiased party to be at the centre of proceedings. Usually we call the person as narrator who gives us introduction of the drama. But in Boal's Theatre of the Oppressed, this individual is termed as "facilitator". In Boal's literature this role is referred to as the "joker", in reference to the nonaligned status of the Joker card in a deck of playing cards. This person plays a fair role but never comments upon or intervenes in the process of the performance, as that is the zone of the "Spect- actor". The Fairness in this framework means making sure that the problem represented as a drama, which by its nature involves a situation of oppression that must be triumph over, is not solved—that is, that the participants (the "spectators") focus on solving the problem in as realistic and reasonable way as probable, even though it is being played out in a fictional theatrical piece. The result of the programme should be like group "brainstorming" about social, political, economical problems within the community.

Spect- Actor

This is a term created by Augusto Boal to describe those engaged in Forum theatre. Here the spectator involves in dual functions such as observation and creating dramatic meaning and action through the performance of the play. Equally, the term "spect-actor" can be attributed to the participants who involves in theatrical production being unaware of them. Boal emphasizes the need to bring out the spectator from isolation. The term 'Spectator' is less human and therefore it is essential to humanize and restore their action. They must also be a subject equal to the actor who in turn becomes a spectator in the play. This eliminates the ruling class of theatre by making the spectator into an active contributor. Thereby the spectator can think and act for themselves. (Theatre Wikipedia)

Properties

Properties are used in a way to break away from the traditional theatre. Boal always suggests that properties should "speak". Objects on the stage should enclose the idea of usage. The properties in the stage must be used. It is not necessary for a definite property, it can be a symbolic representation or things unusual objects can be used in place of a definite one. The objects should not be expensive and it is used to give an impression of reality but not reality in itself. An object relates different meaning to different set of people. They infer the meaning in relation to their living condition. As Augusto Boal points out, "We should know the world we live in, the better to change it".

There are different forms of theatre in the umbrella term "Theatre of the Oppressed". Though the names are different, the idea is to rehumanize the humanity and liberate the oppressed state of people and to decolonize the mind of both the oppressor and the oppressed. The various forms of theatre are,

- Forum theatre
- Image theatre
- Invisible theatre
- Analytical theatre
- Breaking repression
- Photo-romance
- Rituals and masks
- Legislative theatre
- Rainbow of Desire etc.

The audiences are given a chance to explore the issue and they have a full right to offer solutions out of their rationality.

Theatre of the Oppressed invites critical thinking by arousing the critical consciousness of the spectator after being deeply triggered by the landmark treatise of Paulo Freire's *Pedagogy of the Oppressed.* The theatre encourages the spectator to 'Questioning' rather than answering, 'Acting' instead of watching, 'Analyzing' rather than being patient, being for 'themselves' instead of being for others. Instead of being a passive listener, the spectators are invited to stage and elevated to the level of an active participant in bring the solutions for the issues in hand. (Mandala for change)

Machine* and *Halla Bol

In both the plays, *Machine* and *Halla Bol,* the narrator takes up the role of Boal's "Facilitator", who appears on the screen as a mediator or chorus. The duty of the facilitator is to act as a bridge between the actor and the Spectator. He never gets involved in the decision of the actors at any level. He gives instructions and raise slogan sometimes. As Boal suggests, the properties used in the play are mostly symbolic and even imaginary at the highest. In *Machine*, the machine itself is a symbolical representation of worker's oppression and humiliation. Each part of the machine and the sound it creates are symbolically presented by the actors to project the machine like life of the workers in the hands of the capitalist oppressors. Each part of the machine detaches itself from the machine and starts to converse directly with its spectator regarding the issues and

problems of the workers in the inhuman society. The voice of the voiceless is the prime objective of the Boal's Theatre. The theatre itself is named as "Theatre of the Oppressed" because of the reason that it provides space ad voice for the voiceless society.

The main goal of Boal is to deal with the day today crisis that haunts and threatens downtrodden people from their freedom. The people are mistreated in a tricky way where they don't even realize their oppressive condition. They are not given any space to even think of the conditions they are living in. They are made to internalize their oppressive condition and theater of the oppressed try to bring them into their consciousness.

In both plays, the issues are taken from everyday life. In *Halla Bol*, the worker's strike and the consequences they face in the strike is evidently portrayed in the play. By presenting or showing the sufferings, the playwright tries to make people think of the hegemonic conditions they are living throughout their life. The actors of the play are all representative of the working community i.e. "workers". The people watching the street play are all mostly working class and labouring class people who strive hard day and night by sacrificing their wishes and desires for their family and community to meet their basic needs like food, accommodation, dress. From the play, the oppressed people try to catch the empowering idea proposed through the play by triggering the community to raise their voice against their subjugation. Unless and until the subaltern rise for themselves and their own workers community, they cannot be liberated from the web they themselves indulges in. It opens up the eyes of the working and labouring class to think about their needs and rights and they are encouraged to progress forward to make their demands against the meagre facilities provided to them. The capitalist sucks out the flesh and blood from the workers body. They don't even consider them as a human being. Boal suggests that the protagonist stick to his aim at every point of his action. In Halla Bol, when the Havaldar orders the actors to do a romantic play, the narrator accepts it and eventually enacts a romantic play in which the lovers discuss about the ongoing workers strike and the ideology of the CITU. No matter who plays what role, the very idea is to stick to the "theme".

Effective slogans are also engaged in the play rehearsal to emphasis the demands of the workers. In Machine, the recurrent slogans are, "together.... together.... together...." (Machine 166). The word together here refers to the togetherness of the workers to fight against the injustice injected on them. The slogan appears in almost at the end of every dialogue where every actor ends their dialogue with this slogan i.e. Actor 1 begins his dialogue with the slogan and continues to explain his suffering where he is not given his wages properly and he is kicked out when he questions the authority and ends with the same slogan.

> Actor 1: 'Together.... together'.... What sort of togetherness is this? Who offers this togetherness? Who cares for this togetherness? From whom do we get this togetherness? I get just kicks. Whose kicks? Sir, everyone's... Kicks of the house owner. Kicks of the mill-owner. Kicks of the ration shop dealer, kicks of the milk-vendor and kicks of the police! I have gone crazy with all these tortures.... Oh, I even forgot to tell you who this unfortunate fellow is! I am a worker, a part of the machine—a part that is very useful; but a worthless thing! I work at the machine; I work for the Owner and after that.... Together.... together… together... (Machine 167)

Actor 3 shows how this word deeply annoys the capitalist and authoritative people and an actor comes out with the dialogue, in which the hatredness of the slogan is very well represented,

> Actor 3: hoook.... tphoook (Spitting harshly) 'Together.... together.... together.' I cannot tolerate this word any more. If any worker utters the word 'together' again, if again anyone calls the other his comrade—then that's the end of him. I am always with the baton, with the spear, with this double-barrelled gun, with this pistol. Laughs with this pistol. If I get a bottle of liquor and a woman's company, I'll never think whether I am killing a human being or a pig. This pointed moustache, this broad chest—I live on these things. If you ask me what I'll do.... if I get a wink from the master, I'll make mincemeat of you… (Machine 168)

In the play Halla Bol, the slogans are presented as a song. The play opens up with slogan being courageously shouted by the narrator. He tries to encourage the audience to fight against the domination and subjugation,

> Narrator: Say it, aloud, workers, say it aloud, hallabol... hallabol! Say it aloud, workers, say it aloud, hallabol... hallabol Fight it back workers, 'Fight it back'...'fight it back'! The Narrator starts singing while moving around. Others sing after him in a chorus Against every injustice, struggle is our slogan. Against all oppression, struggle is our slogan. This is just a battle, the war comes ahead. How potent your threats are, we've seen and we'll see again. How spacious your jails are, we've seen and we'll see again. (Halla Bol 116)

At one point, the narrator brings out fact that the workers are fighting for their need all over Delhi. Even women are taking part in the protest and struggle to get their rights. The demands of the workers are put forth through the play. These demands are very basic and needed one for the livelihood of the workers,

> Our demands, will be gained our demands, will be gained Worker 1: Let the government provide us proper houses. Where there is no rubbish and filth. Where there is sure supply of water and electricity. Where there are schools for children and hospitals for the sick. Where there is playground for children to play. We'll intensify our strike till these demands are met. (Halla Bol 130)

And the play ends with the strong slogans which create a strong impact on the Spectator to come out of their internalized ideas and takes part in the struggle to meet their demands,

> Stop all these police threats, this rule of baton and bullets.
> We'll fight and win all demands;
> The whole world is going to see it.
> Unity is our strength.
> Our flag is flying aloft.
> Let this message break the deaf ears of all those anti-labour mill owners.
> Say it aloud workers, Halla Bol... Halla Bol...Halla bol.... hallabol.
> Against every injustice, struggle is our slogan.
> Against every exploitation, struggle is our slogan.
> All join the song and shout slogans. (Halla Bol 137)

Therefore, Theatre of the oppressed provides the powerful tool and weapon to discover the collective struggles, critically analyze the historicity and present the state of affairs and then experiment and rehearse to invent a new future together through the medium of theatre.

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The Beginning of Wealth and Success in Devdutt Pattanaik's *The Success Sutra*

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Abstract

In this current scenario, there are several gigantic problems that are trying to chase the humanity and to swallow the richness of tradition and culture. People in our country are in fear to come out of houses because of the horrible pandemic disease - COVID 19. Doctors can prevent us from the widespread of disease but they cannot give right dose for minds of the people. People forget to smile and their face is full of panic and they turn into pale. If it continues, one day, humans become extinct. To avoid such situation, it is better to equip ourselves with strong beliefs and determinations. It is likely for everyone of us to overcome from this difficulty. It was already stated in many religious scripts where we could find the ways to overcome. Here are effective sutras to find out the solution for this polluted mind set of people. Sutras are really helpful for everyone of us to overcome and defeat the invisible enemy and give power to explore our talent and build strong relationship. They nurture people to face any situation with theological virtue and good nature. Man is a social animal. He has to build relationship with parents, relatives, friends and common people. To make a strong relationship, he needs a powerful sutra. This paper focuses on sutras which are related to creativity in workplace and importance of teamwork.

Keywords: pandemic disease, strong belief and determination, powerful sutra, creativity in workplace.

Nature teaches both humans and animals to find better life in this critical situation. Animals show their power in the forest. Physical power is the powerful weapon. The strongest animals take advantage on the weakest animals whereas humans lifestyle is totally different from animals. Man can search and find his food anywhere at anytime. The urge to find food is possible for humans. Knowledge in the pot possessed by Goddess Lakshmi, in Hinduism, Buddhism and Jainism. The pot is the symbol of the creativity of humans. It never occurs naturally. It can be occurred only through society. In the society, a successful entrepreneur has the four elements. They are :

1. Decisions
2. Violence
3. Seduction
4. Churning

These four elements are the strings to make a pattern to attain wealth and success. In the mythology of Hindu, sutra means a string to make a pattern. Devdutt Pattanaik, the mythologist, has used the simple way to attain success in Business to earn wealth. A picture is better than thousand words. The images prescribed in this work were drawn by the author himself so that he could reach the readers easily. The pictures of God in Hindu Mythology depict the ways of doing business and they are related to business. Taking decisions is the hardest part where one should deeply analyse life to reach his goal. To prove this point the author uses mythological concepts especially from the great epic *Ramayana.* This is due to the *Karta (Sita)* the tales of Ramayana formed. Sita brushes aside Lakshman's words and decides to come out of the line, drawn by Lakshman. She wants to show her hospitality so that she could fulfil the sage's hunger. She decides herself and the responsibility transforms her a *Karta.* She is abducted by the hermit who is none other than King Ravan. The same concept can be applied to start up a business. While doing business, *Karta*, the doer of an

action and one who obeys the *Karta's* decisions is *Karya Karta*. Both are essential for developing a small business to the next level.

To prove this point, the author connotes a short story in every chapter. Decisions are the reasons for cause and effect. He is answerable for success and failure in an organisation.As per the proverb, 'All roads lead to Rome', and the *Yajaman* of an organisation gets the name and fame. If the *Yajaman* runs an organisation not only for himself but also for the welfare of the customers and the employees. The *Yajaman* is treated greatly by the people. At the same time, if his behaviour is totally rude and intolerable, he will be thrown out from the hearts of the people I a fraction of time.

In this competitive world and dog-eating-dog world, power plays a pivotal role to give life to a person or to fire him from an organisation. Here, the author uses *The Ramayana* as an allegory. Vishwamitra, the sage asked King Dhasarath to send Prince Ram. He insists King Dhasarath to send Prince Ram except army. He says only Ram can kill *Tataka* the female leader of the *rakshsas.* He urges to Dhasarath to send Ram and refused to get the army of Dhasarath. In the forest, Ram's role is to kill *Tataka*. Ram never likes to take weapon against women. He was taught not to kill a woman. But Vishwamitra reinforces Ram that a vicious person can be killed even she is a woman. Ram gets clear idea from the words of Vishwamitra. So, he shoots and Tataka dies. After that incident, Ram is asked to step on the stone to liberate *Ahalya*, the wife of *Gautama*, a hermit. Ram has been taught that marriage rules are to be respected. But, Vishwamitra takes a firm stand that forgiveness is an important part in marriage life. After getting clarity, Ram steps on the stone of *Ahulya* and gives liberation to her. Similarly, in business, the *Yajaman* is to make up his mind to keep an employee or to terminate him. It is *karma* that plays a vital role while making decisions. It is difficult to say that a decision is correct or wrong. While taking decisions in business it is must to analysis twice or thrice. Once decision is taken, it cannot be retained.Like an arrow, it cannot be taken back. The whole responsibility will be fallen upon the shoulders of the *Yajaman*. The author narrates the character of Dasharath in the *Ramayana.* King Dasharath hears sound of an animal near a pond. He sends his arrow. But, he realises that it is sound of a man who tries to fetch water in his pot.His name is Shravan. The arrow kills Shravan and the king gets the curse from the blind parents of Shravan. The parents consider this accident as a murder. So, from this incident, it is must to know that the *Yajaman* should analyse things with wise people and get approval from them. Only then, he should get into the work.

India is known for agriculture. India's back bone is Agriculture. One has to show his violence towards the land and make it a fertile land. Without violence, nothing would happen. For instance, to get fruitful harvest, a farmer has to dig the land with force. He should take care in removing reeds and bushes. The deeper the tillage; the better in results. This is for land. Similarly, humans must to cultivate one's mind. They should not follow the footprints of animals. Their way of living is different from human's lifestyle. Animals consume plants and animals whereas man grows with his mind.To prove this point, the author uses *Devas* and *Asuras* as an allegorical element. The *Asuras* keep the wealth in hell. They never let Lakshmi, the Goddess of wealth. So there begins the conflict.It is must for the Devas to use violence to get back their wealth. It is also applicable while running a business.

Every man wants to save others life. It shows our humanity. If we try to kill for our selfishness, the life cycle would result in chaos. To prove this point, we should know the story of *Manu* who tries to save a tiny fish from a big one. He saves and keeps it in a small vessel. Every day, the tiny fish grows bigger. The vessel is enough for the fish to live in. Later, it is let in a pool then pigment, then river and then deep-sea and then ocean. The level of the ocean gets higher.Water surrounds the living places and the world gets affected. *Manu* tries the save the life of tiny fish but it results in chaos. Likewise, to earn profit, the *Yajaman* should not try change the life cycle for his profit. If he does so, it would result in chaos.

Imagination plays a vital role to develop one's business and violence helps to attain the goal. The more you give; the more you get. Cows are the best examples for making great resources. In mythology of

Hindus, cows are treated to be Mother. A mother nurtures a child by feeding whereas cows feed us by providing milk. Milk and Fuel can be got from cows. Protecting the cows results in getting wealth. Unknowingly, if one who kills them faces the failure in business. Cows turn the grass into renewable material. Regeneration is an inevitable key to property. Restraint is must while doing a business. The concepts and modulations must be followed strictly so that faults can be avoided.

To develop business, seduction plays a vital role next to decisions and violence. Customers are Gods. Without them, business is no more. One should know the art of attracting customers towards product to buy. Many platform shop sellers make attractive arrangements and decorations to sell their products. Customers are attracted towards the colour and arrangement and later they go for the prices. *Lompad'*s daughter, *Shanta*, is asked to seduce *Rishyashring* in the forest. *Dhasarath* does some *Yagnas* and it gives him a fruitful results. He gets four sons. So, from this, we come to know that *Yagna* can be done to satisfy or attract the deity.

A *Yajaman* must attract his customers to buy his product. Even though the product is not familiar to them, he should have the skill to sell it. The *Yajaman* should know the liking of the consumers. Based on their liking, product can be sold. If a salesman knows how to satisfy his customers, he is desirable to all. Even a small dead rat can be sold using tactics. Where there is hungriness, there is way to find food. To find food, one should be a perfect listener. Listen to the great words of wise men, a smart man can make a deceased rat as a capital for his business. Wisdom leads to find the treasure which is hidden in and around us. It is not only to seduce customers but also the workers .The workers should work joyfully rather than forcefully. They are very essential to improve the organisation and know the hook and cranny of the organisation. The Yajaman should consider workers and customers as his deity and must fulfil their needs.Tactics can be learnt from Lord *Krishna* who turns good into bad and vice-versa. He attracts *Gobis* with his skills.He pacifies his mother so that he can steal butter. He learns how to tackle problems. He is multi-talented. If his footprints followed by the employer in his business, he can be multi- talented.

Once seduction is being followed perfectly by the Yajaman, there comes Churning. Churning is an important thing which makes the business to run. Here, we could find business people who churn for earning money as a team. They can even get help from the competitors. Before churning, the *Yajaman* should manage all the things. In mythology of Hindus,all God has two wives. The one wife is totally different from the other one. Both are unique but still the God knows how to tackle two different people.

Growth is essential for a person in order to show his status. Child to boy; boy to man; man to old man. Similarly, small scale turns into large scale industry. It shows that it is a massive growth because of hard work of the head and team of the organisation. In business, two things are the nightmare of the head. One is thriving for wealth and another is feeling insecure.The author takes Devas and Asuras as an example. Devas feel insecurity whereas Asuras are afraid of death. If the *Yajaman* runs after money, he loses his employees. If he is in fear of running an organisation, nothing would be developed. During this time, he should have soft move with the competitors. It is like the work done by Devas and Asuras to get Amirt. One should allow to pull and on the other side, one should know when to let it go. That makes a good commerce.

The *Yajaman* should act like Vishnu who has four hands to manage to get Amirt from ocean. In a large ocean, it is not a piece of cake to get Amirt. Vishnu, the protector, uses chakra, club, lotus and conch to get Amirt from ocean. Conch is for Clear Communication; Lotus for seduction; Chakra for recurrent event and revaluation; Club for violence.Likewise, the *Yajaman* should have clear communication with the employees. The clear communication makes employees to get the message from the Yajaman properly. The next step is to seduce customers for the development of the organisation. As Lotus attracts people and spreads its fragrance, the Yajaman should know the way to seduce customers. He should know when to show violenc; to whom, it should be shown; when it should be used to get the work done. The work should be periodically reviewed and the Yajaman comes to know whether he could earn profit or loss. Meanwhile, depending on the source, the decision is varied from person to person.

We have known about the third law of motion. For every action, there is an equal and opposite reaction. If there is a day there must be a night; good - bad; merit - demerit; advantages - disadvantages; happy-sad. In business, two terms are very much essential for the *Yajaman* to earn property and prosperity. They are Short term and Long term. Here, the *Yajaman* should act like Lord Vishnu who uses Eagle to ride and Vasuki, the serpant to take rest. His views are both widen and broaden. His tactics followed by the the Yajaman can have a look at short term and long term in business.

In Mythology of Hindu, Indra is the head of people on earth. At every blink of Indra, a person dies.Above Indra, Brahma is there. At every blink of Brahma, an Indra dies.Above Brahma, there is Vishnu. At every blink of Vishnu, Brahma dies. Above Vishnu, there is Shiva. At every blink of Shiva, Vishnu dies. Above Shiva, the Goddess is there. At every blink of the Goddess, Shiva dies.The death differs from God to God. The same concept is applicable to organisations. CEO is the head of an organisation. Under him / her, there are several unit heads and under them, there are several employees. The determination and the outcomes of the organisation differ from person to person. Much patience is needed when an organisation takes decision. It is simple for a head to accept a decision whereas a herculean task for the others. In some organisations, the employees have confusion to know the head of the organisation. It is stated in mythology of Hindus. In *Shiva Puranam*, Vaikuntha is next to Kailas but in *Vishnu Puranam*, Kailas is next to Vaikuntha. Every one fails to agree that the dwelling place of God is powerful. Flexibility is needed for a *Yajaman* to run an organisation. He must know when to be flexible and rigid. Devdutt has explained this concept by using the appearance of Lord Ganesha. Lord Ganesha has elephant head and human body. He learns the life style of the both. He has predicting skill. Animals know to survive in the world. On the other side, he knows to come up with creativity by using his knowledge. In Tamilnadu, a saying in Tamil language states that we should live like Bamboo. Bamboo is known for its flexibility. A King should be like a bamboo tree. He is flexible to people and the results will be fruitful.

Everyone is running after *Lakshmi*, the goddess of wealthiness. Instead of running after wealth, one should attract Lakshmi towards him. The *Yajaman* should be an all rounder in satisfying the customers, employees, vendor, partner to get what he expects. To establish Dharma in an organisation, the *Yajaman* must in need of knowledge, power and wealth. This can be termed as LDS or LSD. L for Lakshmi, S for Saraswathi and D for Durga. The *Yajaman* should satisfy the needs of his customers by using wealth, knowledge and power. If he fulfills the needs of the customers, the attainment of getting wealth and success will be easily done.

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Explication of Racial strife and Colonial Power in John Maxwell Coetzee's *Waiting for the Barbarians*

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Abstract

Post-Colonial Literature shimmers with its key concepts and theories which is scrupulously used by multitudes around the world. It patronizes the research scholars to do their analysis in multi-perspective way. It emerges with the theme of colonial discourse Colonial Patronage, Diaspora and their identity, Hybridity, Multiculturalilsm,Racial strife ,colonial Power, cultural Conflict, Cultural Hegemony , Cultural dislocation, Magical Realism and Ethnography. In this Novel "Waiting for the Barbarians" Coetzee revealed the power of Colonial Empire and the Struggling life of the Colonial People. This famous novel is set forth in Colonial outpost powered by the Empire .The local indigenous peoples are referred to as the "Barbarians". The battalion is vehemently occupied by representatives of colonial including the main character and narrator, a magistrate. Besides Coetzee explicated the Magistrate's transformation and his torture in colonial way. Ultimately the novel ends with the proclamation of the Magistrate as their leader of the town, but still they are all waiting for the barbarians to attack him.

Keywords*: shimmers, patronize, hybridity, hegemony, scrupulously, emerges, ethnography.*

Post-Colonial Literature shimmers with its key concepts and theories which is scrupulously used by multitudes throughout the Global. It patronizes the research scholars to do their analysis in multi-perspective way. It emerges with colonial discourse Colonial Patronage, Diaspora and their identity, Hybridity, Multiculturalilsm,Racial strife ,colonial Power, cultural Conflict, Cultural Hegemony, Cultural dislocation, Magical Realism and Ethnography.

Post- Colonial Studies explicit the problems of the globalization which delineates Imperialism in globalization and interconnection between the imperialism and neoliberal economics which is addressed by the post- colonial analysis of imperial power. It relates the interconnection between colonialist treatment of indigenous people and treatment of colonized subjects and societies. Its theory has been examining the classic colonizing activities of the British Empire. Further post colonial studies emerge with the terms like Diaspora, Race and power. Racism is a way of thinking which considers a specific group's default characteristics to be linked in a direct, casual way to psychological or intellectual characteristics based on superior and inferior racial Groups.

In this Novel "Waiting for the Barbarians" Coetzee reveals the power of Colonial Empire and the Struggling life of the Colonial People. This famous novel is set forth in Colonial outpost powered by the Empire .The local indigenous peoples are referred to as the "Barbarians". The battalion is vehemently occupied by representatives of colonial including the main character and narrator, a magistrate. Besides Coetzee explicated the Magistrate's transformation and his torture in colonial way. Ultimately the novel ends with the proclamation of the Magistrate as their leader of the town, but still they are all waiting for the barbarians to attack him.

Waiting for the Barbarians expels the story of an unnamed magistrate living in a outpost of the Empire. He leads an uneventful life. Colonel Joll is Empire's representative to fetch the news of the barbarians who live outside the Empire's borders. The Empire has the colonizing power to torment the barbarians .Suddenly there is a rumour has spread that the barbarians are planning an attack against the Empire. Colonel Joll has caught two barbarian men in suspect near the granary because some grain has not found in the

granary. The Magistrate has known one of the older men died because of torture of the duress. Coetzee obviously portrayed the Colonial and Empire power through the oppression and tormentation of the barbarians.

> *Empire refers to something very different from those empires that have been the traditional consequence of imperialism: the extra-territorial extensions of sovereign nations beyond their own boundaries. For Hardt and Negri, Empire now 'establishes no territorial centre of power and does not rely on fixed boundaries or barriers. It is a decentred and deterritorializing apparatus of rule that progressively incorporates the entire global realm within its open, expanding frontiers' (2001: xii*)

Then the another young man also falsely admitted that he has been knowing about Barbarians uprising. Later Joll has returned with nomadic prisoners whom they are believed to be tribes.Joll has tortured the nomadic prisoners among them more prisoners died and the survivors alone released.

Hence Joll comes to the Empire without finding the information about barbarians uprising. The Magistrate catches one of the female prisoners, the Barbarian girl among the survivors who is blind and tortured by Joll.Coetzee exemplifies the Colonial power through the characterization of Joll and his tormenting power to the prisoners.

> *Accordingly, Coetzee's novels mark the emergence of a new mode of postcolonial writing characterized by postcolonial authors' willingness to de-essentialize the uniqueness of colonial oppression by bringing it to bear on similar human experiences outside the historical specificity of colonialism.(54)*

Soon the Magistrate recognises her as a victim and offers her a job as a kitchenette in an inn. The magistrate sympathizes the girl for her suffered scars.

> *The magistrate approaches her and asks her "where does it hurt?"*

He decides to hand over the nomadic girl to their group in desert .so he journeys along with three soldiers to the desert in challenging weather. Precisely both have sex for first time then they have been caught by other Nomadic people. The magistrate pays them off and returns the girl to them. However Joll knows about the soldiers journey with the magistrate . Soon he releases a warrant to arrest and charges him as passing the information about the Empire's attack to the barbarians.

In his cell, the magistrate writhes about and weeps in pain, awaking eventually in the afternoon of the next day to find that his pain "lost its strangeness," and that "soon, perhaps, it will be as much part of me as breathing."(32)

Warrant Officer Mandel, sadistic officer, is in charge of the magistrate's case. The Magistrate scuffled in many movements with Mandel because of his solitary confinement. At the same moment Joll along with the townsfolk join and beats the prisoners .On seeing this ,Magistrate thinks about the the Barbarians are not in outside they were inside in each and every one of them. He struggles to stop the cruel act of townsfolk and Mandel towards the poor prisoners

.

Then Mandel starts to humiliate and tortures the magistrate without grace. Using his Colonial Power he cruelly starts to hang the magistrate in the rope but it is impossible for him to hang the Magistrate.

Someone gives him a push, and as he shouts in agony, someone says "he is calling to his barbarian friends," and "that is barbarian language." They laugh at him.(63)

It seems to be the entertainment for the town folks and they starts to humiliate him.

Coetzee excruciates the power of Colonization and their racial strife towards the poor prisoners and colonised people. He cracks to bring out the reality of hegemony of the Colonialism through his carving of notions and perceptions.

How people are perceived controls how they are treated, and physical differences are crucial in such constructions. This view of the body as a site for representation and control is central to many early analysts of post-colonial experience, notably Frantz Fanon (47)

After this incident, the magistrate wanders like a dog for food for the survival.Thenafter fears arise from the townsfolk about the invasion of the barbarians. Months passes by but the Empire's soldiers couldn't find any sign and signal for the invasion of the barbarians. They commence the cruel act towards the townsfolk because the arrogance stimulated. The townsfolk scared about cruel act of the soldiers. They slowly begin to move away from the place. They continue their torture and maltreatment of the townsfolk exemplifies that "barbarians" are not the outsiders but they are the colonizers.

The magistrate imagines that, perhaps at the end of winter, when either he and the rest of the settlement's inhabitants are either cold and starving or threatened by the presence of barbarians—perhaps then he will "abandon the locutions of a civil servant with literary ambitions"(94)

After that the townsfolk saw the horses from distance, they assume that the barbarians have been defeated. Mandel and his soldiers leave the townsfolk from the torture. They begins to panic. The magistrate takes the charge and arranges the fields and saves the food for the survival of winter. He comes to know that the Empire abandon Joll and his soldiers. They are also struggling to get food and lead their life. Henceforth the novel ends with the proclamation of the Magistrate as their leader of the town but still they are all waiting for the barbarians to attack.

Thus, .Coetzee's explication of racial strife and colonial power has been well –knitted and structured in this novel. He manifests the real power of the colonialism in multi-perspective ways through his characterization and the amalgamation of his perceptions about the Colonizers and Colonialism.

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Transformation from Coolies to Entrepreneurs; A study of Reuben Lachmansingh's *A Dip at the Sangam*

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Abstract

People across the world since time immemorial have migrated to other places for better survival, adventure, learning, and exploration. This travelling and leaving behind the 'old' while adopting the 'new' strategies in Exile are compact with ambivalence and dilemmas. Though Indians are considered as 'home lovers' their population across the globe is approximately 32 million. The reasons behind this large diaspora have been discussed by historians of both the leaving and receiving countries. India being a very rich, economically diverse country fulfilled all its needs by its own resources before the colonial intervention. The British imperial rulers transformed the whole agricultural and industrial system leading peasants into much distress throughout the nation. Taking profit of their helplessness, the Indian landless labourers, unemployed youth and social outcasts were recruited as contract workers for various oversea British colonies. To fulfil the required quota of the cheap labourers, people were sometimes deceived by false promises of luxury or kidnapped by using force. A Dip at the Sangam by Lachmansingh deals with this forced and/or willing choice of migration. Many stories are weaved together to portray the fate of this dislocated community on the island of British Guyana. The present paper focuses on the development of the labourers from 'Coolies' to prosperous entrepreneurs. The paper also attempts to highlight the internal and external strife of the labourers while making a new identity in the alien country.

Keywords: Migration, indenture, labourer, entrepreneurship, diaspora, imperialism.

Introduction

To the peasants of India migration is not a novel phenomenon. Since ancient times they have moved quite freely seeking better livelihood, or to escape from the natural calamities like drought, famine and floods. Under the Colonial rule this interstate migration of peasants turned into large scale international migration due to the revocation of slavery and intense labour shortage in the oversea British colonies. Initially about 3 lakh European labourers were brought from France, Scotland, Ireland, England and Germany to meet this labour crisis in the North America and Caribbean. These labourers proved inadequate hence the hunt begin to recruit the cheap labourers from the non-European countries like India, China, Africa, Japan and Pacific Island. Approximately 2.5 million labourers were taken from these countries to run smoothly the plantation work of sugar, coffee, rubber, tea etc. at different European colonies. Out of these more than 1 million were the Indians who took the voyage for better economic opportunities. To induce more Coolie workers, the British rulers imposed heavy taxation and revenue leading the peasants into much anguish. Among high caste Hindus was a strong averse regarding the seafaring. They were afraid of 'Samudrolanghana' or 'Sagarolanghana' which ostracises one from the socio- religious ties. Because of this religious barrier only a very small percentage of the higher caste Hindus took the voyage across the seas. People from the lower castes and downtrodden were least bothered about losing caste or creed. They took the opportunity for their transformation and prosperity outside their home land.

Majority of indentured labour migrants were illiterate, hence unable to grasp the conditions of the contract. They were very often subjected to ill-treatment, deception, injustice and corporal punishment. Munshi Rehman Khan's *An Autobiography of an Indentured Indian Labourer* (2005) and Totaram Sanadhya's *Fiji Dveep mein Mere Ikkis Vrsh (My Twenty-one Years in Fiji* (1991) depict the first-hand cruel treatment of

the labourers as both of them served under the indentured system. Critics like Huge Tinker has opined that indenture was a 'New system of Slavery'. The contract workers were sold for five years to the plantation owners who usually treated them as their property. The women very often were used for sexual gratification by the overseers and drivers of the plantation estates. Child labour was encouraged on less daily wages which deteriorated their physical and mental health causing high mortality rates.

Historians like Brij V Lal, a descendent of Indian indentureship provides a revisionist view by rejecting the conventional stereotype of labourers as victims or inarticulate simpletons. Instead, he presented them as the actors who escaped from the perennial problems and with their indomitable will succeeded against all oddities. Lal does not negate the harsh and brutalising aspects of the coolie trade which robbed the workers of their honour and denied them justice. He in fact removes the veil from the hidden taboos and debunked many unscrutinised dogmas regarding the Indenture system. Metamorphosis of Labourers from Coolies to Entrepreneurs

In *A Dip at the Sangam* Reuben Lachmansingh has blended the facts with the fiction. The novel portrays the notorious Coolie trade from India to British Guiana in the 19th-century. British Guiana is the first Caribbean region to receive the Indian indentured labourers in 1838 and by the abolition of Indenture labour system (1917) it received more the 2 lakh coolie servants. The novel delineates life at plantation and portrays the fate of the hapless labourers from their recruitment in Calcutta to their adaptation in Guiana's sugar estates.

We meet Raja the protagonist of the narrative at the very first page of the novel. Raja is a newly-wed young gentleman of Bihar, celebrating Kumbh Mela in Prayag with other village friends. After taking a dip at the Sangam, he prayed for the prosperity of the Belwasa farmers and also invoked gods to bless him with a child. He is kidnapped by the thugs to make the quota for the shipload of indentured labourers bound for Demerara. Thousands of coolie workers had already been sent to that land and many others are completing the formalities for taking the passage to this city of gold. The recruiters always lured the desperate and ignorant people with the promises of luxury and lot of wealth. Though Raja is being kidnapped the others have voluntarily signed the contract. The first chapter of the novel provides us the two contrary views regarding the labourers' migration to the Caribbean islands. One category of the people is anxious to leave their motherland for the material gain, while the other category is desperately trying to rush towards their homes. The depot is guarded by British officers who are laced with muskets and Bamboo rods. Those who fail in their attempt of running away from the depot are severely punished. The convicts are manacled, beaten and then, "thrown in the pit for the full treatment" (Lachmansingh 16). This violence against the innocent and destitute people reminds us the slave trade system. It also foregrounds the idea of misuse of power.

The impulse to escape from this grand scheme keeps weighing in Raja's mind. He tries to break the depot at midnight but is captured by the British officers and gets a brutal thrash. A circular piece of tin with a numerical number 198 is placed around his neck, which reduces his identity to mere a number like the prisoners. The trauma due to separation from his wife Savitri, parents and the younger brothers made him delirious.

Raja is aghast to see a large flock of people including both men and women who have willingly signed the contract to work overseas. Later on in the novel, we came to know why they deliberately opted to leave their ancestral land and work in an alien country. Majority of them are from the deprived classes of the society. The motherland is incapable to feed these poverty-stricken and homeless people. A nameless woman with hollow eyes and sunken cheeks narrates her poignant tale for joining the oversea labourers. She was forced by the circumstance to scavenge a garbage dump for food. Her life ended with the death of her husband. There is no one to care for her, widows like her are considered as a burden in the family. Taking benefit of their devasted fate, the recruiters promised them a happy and prosperous future in other lands. The recruiting agents used crooked means to sign up a greater number of people.

British sugar plantation owners in West Indies used their personal and business contacts in India to brought indentured labourers to the Caribbean. India was already suppling the indentured Labourers to Mauritius sugar plantations under five-year contract. Being very industrious, the workers were doing their job very well.

John Gladstone, a metropolitan entrepreneur and member of the British parliament was the first Plantation owner who brought the indentured labourers from India to British Guiana in 1838. In 1836, he wrote a letter to the Calcutta shipping agency, Gillanders Arbthnot & Co. Ltd. (GACL) about the need of labourers who should be, "young, active, able-bodied people". A total number of 437 labourers were transported in two ships namely the *Whitby* and the *Hesperus* in 1836 which continued till the formal eradication of the indentureship system in 1917.

The novel under study starts in Calcutta (1869) and covers all the dimensions of the migration of the labourers from their recruitment to the end of their contract period. The author has very minutely depicted the struggle and perseverance of the labourers. They suffered all the difficulties during their term of indentureship in order to make the future better than their past.

Once the labourers are boarded in the ships, new social networks are formed. The passengers came from different states, speak different languages and dialects. A new kinship is formed between the labourers famously known as *Jahaji Bai* and *Jahaji Behan* based on their intimacy with each-other. This 'Brotherhood of the Boat' ties the passengers throughout their lives, they visit each-other even if they were assigned at different plantation estates. Ramdas a master weaver from Bengal willingly signed up the indenture contract as his family business collapsed due to unfair the colonial intervention. The industrial revolution (18^{th}-19^{th} Century) in Europe badly affected the Indian handicrafts and handloom industries. The white rulers devised strategies to sell their finished goods in India and encouraged the indigenous people to produce more and more raw material. The British goods flooded the Indian markets which ruined the business of artisans and craftsmen. Millions of jobless people like Ramdas find no alternative to indenture scheme. The handloom weavers were harassed to leave their family business and were made physically handicapped to quit their occupations. When Raja asked Ramdas, "why are you leaving the business?"

He replied, "It has become too dangerous. The best Bengali weavers of such fine cloth have ended up with their thumbs chopped off" (Lachmansingh 47).

To maintain their monopoly in the textile business the colonial masters chopped the thumbs of their competitors in India. The jobless, able-bodied young generation of people were deported to the different colonies to help the Britishers in their economic prosperity.

In the ship Raja also made acquaintance with Shankar Singh, a young university student from the United Province. Like Ramdas, he voluntarily signed the contract to work overseas. Shankar is a hardcore opponent of the British rule in India. When Mangal Pandey was hanged by the British rulers for treason, Shankar joined a secret training camp to learn the art of loading and firing the Enfield rifle, muskets and revolvers. He along with other companions used to steal ammunition from the army barracks in Meerut. One day they were caught and all his friends were strapped across the mouths of cannons. Shankar Singh was locked at a dark cell in the Andaman Island for lifetime. He somehow managed to escape from there and signed the indenture contract to save his life. Survival became the only motive of Shankar life.

Inadequate facilities in the transportation ships lead to many diseases like Dysentery, typhoid and cholera which became cause of death of many passengers. The dead bodies were thrown out in the sea inhumanly without any regard to their last rites.

All the dreams and hopes of the indentured labourers shattered to ground when they realised that the promised paradise was nothing more than a wasteland. The realisation has come very late and they cannot take their steps back now. They have no option to return. The sooner they try to adapt themselves in that

environment the better for them. Whenever there comes a new ship load of human cargo, the local African men and women gawked at them as if the newcomers were buffoons.

The labourers were accommodated in the early slave barracks which now they refer as coolie shacks. They were also given ration of rice, sugar, oil, wheat flour, dal and a mixture of spices for an entire month. Very early in the morning the laborers are woken up by the drivers/sirdar of the sugar estates to make their breakfast and get ready for the work in the fields. Sirdars were appointed by the overseers from all castes including the untouchables on the basis of their performance on the plantation. Raja is thrashed by the sirdar Mathusamy on the very first day for chopping the cane few stalks high above ground level. Years ago, Mathusamy himself was brought as an indentured labourer from India. In India, Mathu belonged to the lower caste and endured a lot under the cruel caste system which relegated his existence to mere untouchable. Migration to British Guiana helped him to raise his standard by utilizing his capabilities. Though Mathu prospered but the grudge against his compatriots never vanished from his head and heart. He wanted to take his revenge by whipping the high caste Hindus working under him. He beat Raja and in a fit of rage he rebuked Mathu by saying that, "In India, lower castes like you would have been clearing lands of weeds and rats, not whipping a high-caste man like me". Muthusamy replied, "Oh yes! I will knock de Kshatriya out of you and your skinny friend. In this country, de Singh name is not'ing. You hear? Not'ing. Don't forget what you upper castes have been doing to our people for thousands of years" (Lachmansingh 77). While thinking over the cruel treatment and destitution of his fellow beings Raja asked Shankar,

> "Is slavery not over?"
>
> "It never ended, my friend, and indentureship is slavery by another name", replied Shankar (Lachmansingh 77).

No one was there to hear the complaint of the victims, in fact to make a complaint against the culprits, the labourers had to take a permission from them. The labourers were not free to roam, they could be imprisoned if they left the estate without the permission of the plantation owners. The labourers silently tolerated the cruelty of the planters. Any kind of oppositions and resentment against the planters was severely subdued. There was an animosity between the Indian indenture labourers and the newly emancipated African slaves. Africans in Guiana consider Indians as the usurps of their jobs. They would derogatorily call Indians as Coolies. Coolie has become an epithet for all the Indian Indenture labourers without distinction of any caste or class.

Lachmansingh does not provide a dark and grim picture of the plantation system to arouse the feelings of pity and fear in readers instead he presents the hapless labourers as the heroes of their destinies. They faced every challenge and developed the remarkable survival strategies. The new environment, alien land, unfamiliar languages and dialects, separation from the homeland could not break their enthusiasm, resilience and indomitable spirit. Sometimes the workers would try to break the shackles of oppression by absconding from the estates, once apprehended they were punished worse than the slaves. Their period of contract was extended, a high amount of money was cut off from their earnings as fine and they were subjected to a brutal corporal punishment. The episode of Raja's absence from the sugar estate aptly highlights this aspect of Indenture labour system. Though Raja did not escape from the plantation, he only losts his way in the jungle. It took him six weeks to come back at his work place. The overseer Van Sluytman ordered a punishment of fifteen lashes on his back with the Cat o' nine tails. The missing six weeks were added to his period of indentureship besides a fine of one guilder to be paid over eight months. Pickling salt is put into the wounds of Raja for the crime he never committed. This horrifying and callows treatment unveils the true face of colonialism. The innocent workers were treated no better than the animals.

During his second year at the plantation Raja proved his calibre by emerging as the best cane cutter. He completes his job much before everyone else. Under the loving and caring African sirdar Kwame, Raja gets seriously involved in his job. He accepts the fate and waits eagerly for the completion of his contract. He

desperately wants to return to his parents and wife. With the help of his friend Shankar, Raja wrote a love letter to his wife which never reaches her. The letter also includes the following love verse:

Each day I love you more
While here I pine on another shore.
Though a thousand miles between us lie,
My love for you will never die.

These poetic lines depict the love Raja has for his wife Savitri left behind in Belwasa, Bihar. The long physical distance could not fade the feelings he has for her. He yearns day and night to meet his beloved wife. The trauma of separation from the family deeply affects Raja, he profoundly wishes for their company so that the life under servitude could be bearable. He keenly waits for the end of his indentureship in order to get the free return passage to India. After getting emancipation from the contract Raja directly approached the Immigration Department to register himself for the repatriation. He felt stunned to hear that to claim a free return passage, an indentured servant needs ten years residence in the colony. All his hopes of reuniting with family are shattered to the ground. He felt dumbstruck.

To complete the mandatory residence period, Raja started working at the farmhouse where he took care of the cows, work in the rice field and pick the coconuts from the coconut trees. The female owner of the farmhouse does not like the Indian way of dressing. She gave Raja some old shirts and trousers of her husband and said, "If you want to work here, babu, you must get rid of your dhoti" (Lachmansingh 164). Indian indentured labourers had suffered a lot to preserve their culture, tradition, language and religion. Though they were mocked, rebuked and sometimes forced to shun the Indian way of life, they stick to it and make their own identity visible in the multi-ethnic society. Raja spend another five years of his life in the Guiana to complete the residential period in order to become eligible for repatriation. He worked as a sweeper in the hotel for some time. He also worked in the sugar estate as daily wager. After completing ten years of residence in the colony, Raja visits the Immigration Department to claim the free passage back to India. The department once more disappoints him by saying that they do not have the full quota of returning passengers. Raja himself could not save enough money in ten years to pay the full fare of the journey. At this period of time Raja decide to accept the free land instead of the free passage. This decision proved life-changing for him. He took the oath to preserve his religious beliefs and his Indian heritage in his newly adopted homeland. Now that he is free from any bondage and restrictions, he discarded his English clothing and reverted to kurta and dhoti. He took the pledge to make a name in De Droom where he started farming his own land.

Raja purchased ten heifers and a bull to start a dairy business. He ploughed three acres of land for rice cultivation and starting catching fish also. In few years he gained so much economic prosperity that he become the most enterprising farmer in the entire district. Raja engaged Ramdas, Kwame and Beta as paid workers in his farmland. Raja's dairy business and selling of beef cattle flourished successfully. He bought the mansion from Mr. Pereiras and invited the entire village for a feast. A Hindu priest offered blessings in the traditional Indian style. Raja still wants to accumulate as much assets as possible to spend the rest of his life luxuriating in Belwasa. On the suggestion of his Jahaji bai Ramdas, Raja married a widow by the name of Sheela. She gave birth to a female child which filled the couple with lot of joy. The couple also bought the East Henriette land which was reserved only for the Europeans. Due to his financial prosperity Raja is considered as a 'good Hindu', different from his coolie compatriots.

After succeeding in his mission to make a mark in the adopted land, the feelings of exilic consciousness made him restless. He still has a desire to visit his ancestral land and meet his loved ones. In fact, he heard a voice telling him to make a pilgrimage back to his homeland. He had never planned to settle in Guiana but with the passage of time, he became attached to the land and people around him. This new place has given him everything name, fame and luxury but he could never restrain his feelings of returning India. He took the return passage with his Jahaji Bai Ramdas. Ramdas could not make a good fortune in Guiana, he

indulged in gambling and drinking and ruined his career. His only aim of coming back to India is to die there so that his ashes could be thrown in Ganges. Life also does not prove successful to Shankar, who left the plantation to make his way in the deep forests.

At the age of seventy, Raja managed to reserve a ticket in *SS Arima*. He bought a neckless and pair of gold bangles as a token of affection for his wife in India. The reunion with the family after many decades filled his eyes with tears. Raja's voice broke in myriad pieces, his legs trembled when he hugged his younger brother Baran. His wife Savitri has survived and remained faithful in her relationship. She waited passionately for Raja until she reached her old age. She has lost all the charm and stands only with the help of stick.

The people of Belwasa welcomed Raja's arrival with great celebration. Raja helped his brother in expanding and renovating the house with his own money. For Savitri the return of her husband in that withered age does not make any sense. She does not feel any emotional attachment with him anymore. She makes Raja realise that the absence of more than fifty years has changed him in a foreigner. He is a misfit for the Belwasa society. The village people also started talking about Raja's attending the church, indulging in alcohol and beef eating. He is now considered as an outcaste in his own motherland. It is at this time; Raja realise that his ties to his adopted land are stronger than to the land of his birth. The odyssey of his spiritual journey has now completed. He took the journey back to the Guiana where he started a Diesel engine rice mill and provided employment to many of the villagers. He also donated land and money to build a new school, church and health centre. The hardships and sufferings have enriched his life experience with great wisdom. There was a smile on his face when he died which indicates the satisfaction and peace of mind.

Conclusion

The Indian indentured labourers toiled very hard to make their own identity across the world. With great fervour, passion, discipline and proper strategy they changed their position from the debased coolies to business entrepreneurs. The ex-indentured labourers often raised their standard by reverting to their family occupations. They took jobs like barber, potter, jeweller, priest, huckster and moneylender. Some among them started small scale business of dairy farm, rice and sugar cultivation etc. With their own economic prosperity, they contributed in the opulence of the British Empire as a whole. The socio-economy success of Raja is the microcosm of the achievements and self-reliance of the whole indentured labourers.

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The 'Shero' Concept in Feminism

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Abstract

Indian mythology abounds in heroes. The difference between Western and Eastern myths are that in the East, everything is permeated by the Divine. Men may be heroes but are instruments of God. If not, Gods themselves play the mighty role. For instance, we have Lord Rama in The Ramayana and Lord Krishna in The Mahabharatha. Women Goddesses too play the central role. It is in this context the paper ventures to project the shero concept and the explanation of twelve archetypes. They prove the significance of prayer and the efficacy of making them dynamic in our lives. The 'shero' concept is the new avenue in the studies of feminism today. The aim of the paper is to present it in different dimensions with reference to Dr. Sudha Murthy's tales and Dr.K.R.Srinivasa Iyengar's Saga of Seven Mothers.

Keywords: Indian Mythology, Feminism, Archetypes

Peace is the precious jewel every human heart innately longs for. Peace is the cry word of an individual and the universe. As said in the Book of Esther in the Bible, peace will descend when the desire for love is more than the desire for power. This is what the paper ventures to depict with the aid of the mythological characters of *Saga of Seven Mothers: Satisaptakam* by Dr. K.R Srinivasa Iyengar and *Daughter from a Wishing Tree* by Dr.Sudha murthy. The introduction part deals with the significance of Myth, the lens through which the efficacy of the theme of this paper has been emphasized. The views of Dr. Joseph Campbell in *The Power of Myth*, Carol. S. Pearson, in *Awakening the Heroes within* and Rebecca Kane in *The Shero within* have served as the theoretical framework.

As Spiritualism dictates, the inner peace is reflected as peace outside. Earlier people enjoyed both. But the modern age lacks inner harmony, the tranquil state of mind that alters one's perception of the world. The solution is found in mythology. For, Mythology is a store house of wisdom. Being a record of past experiences, it serves as a valid guide for the human beings at any crisis. This has been wisely explained by Joseph Campbell in his *The Power of Myth*. The message is that the modern technology, computers and machines are not going to help. The realization of the true being only will be the saviour. It may appear as a retreat from rational thinking. But it is the other way round. Myth explains the process. Every myth contains a hero and his journey. A hero is an archetype. There is a significance in his journey. The real hero by travelling inward overcomes the dark passions and thereby serves as a symbol of the innate power or capacity to tame the irrational savage within. The hero's journey is the self – discovery. The end of enlightenment should be love which finds its fulfillment in serving others. The aim of the hero's quest is neither *mukthi* nor ecstasy but the wisdom and the power to serve. Living for self and living for the redemption of the society are two extremes. Redemption of the society is the real adventure. Myth is the narration of such adventures.

Modern man's plight is that he is interested in knowledge and focuses only on the problems of the hour. He lacks the literature of the spirit innate. Great souls like Plato, Confucuis, Buddha and Goethe have spoken about the eternal values which actually shape the life in its right form, which the modern man pays no heed to. William Butler Yeats picturises it in his poem *The Second Coming*.

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,

The blood – dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity. (Yeats 2)

Myths should be taught as there is revelation in it. When Greek, Latin and Biblical literature lost its integral part in education, the evil of rootlessness has started gripping the humans. When the mythological tales get embedded in the minds of the people, their psychological, sociological, emotional and spiritual impact is immeasurable. Myth acts as an elixir. According to Campbell, the mythological stories delve into the sub – conscious mind and they create an impact. They offer standard solutions to the psychological crisis inside a person. If they are neglected, no other literature can serve as its equal or exact substitute.

The information in the myths is 'life – vivifying'. The great novels portray man with all his imperfections. Because no man is perfect in the true sense of the word. A great writer out of love projects the imperfections and the reader is hurt while perceiving the truth. This process is called 'erotic irony'. It is a term coined by Thomas Mann. Myths are full of erotic irony.

What all human beings possess in common is revealed by myths. Myths are an attempt to unravel the mystery of life, death, significance of living etc. Myths teach one to find out the real identity, "who we are". Myth can be defined as a record of experience. It explains what it is to be alive. It is a clue to a man's spiritual potence within. Myth defines the meaning of life as an experience of being. Reading myths will enable one to feel the experience of 'being alive'. It is an experience of oneness with all. Marriage is explained in this context and dimension. Marriage is a ritual to experience the spiritual identity. It is the relationship of yang and yin in Chinese philosophy. Hindu mythology portrays it as a union of Siva and Shakthi, Radha and Krishna – the interaction of dark and light, passive and active. Marriages are successful when one's 'other self' is recognized in the partner. Marriage is not a mere love affair. It is a spiritual union. It is an ordeal in which the ego is sacrificed in the altar of relationship. Such a union is complete, divine and true. It is "the two together as one". Modern marriages break due to the failure of this recognition. Marriage as a mere physical and emotional bonding breaks and is incomplete. In the modern set – up, marriage is a mere ritual. It is the remnant of the ritual which has lost its spirit. As said by Campbell, "The ritual that once conveyed an inner reality is now merely form" (8) "we're so engaged in doing things to achieve purposes of outer value that we forget the inner value…."(5). Myths teach that marriage is a spiritual exercise.

Saga and Daughter from a Wishing Tree have instances. Devahuti is a princess and only daughter to the Emperor. But she chooses Kardama Prajapati as her soul – mate and not a mere life – partner. She is beautiful, fair, lovely and a petted and a favourite daughter. But she chooses the ascetic who is leading a simple life, feeding on roots and tubers and engaged in penance. Devahuti likes this *Sreyas* (divine) instead of *Preyas* (worldly). Kardama has a spiritual goal of realizing oneness with God. Devahuti is an aid in it and not an obstacle. As a reward, Kardama leads a harmonious life with her and together they beget nine daughters all divine and Kapila, the incarnation of Lord Vishnu. Devahuti 'stoops to conquer'. She is selfless, patient and prudent. This is feminism in the Indian context.

Sukanya, the princess again is forced to marry Chayavana, the blind, rugged – looking ascetic, as a penance and atonement to the offence committed by her playmate. While playing in the woods, the playmate mistakes the eyes of the *Rishi* in the bush for a butterfly and pricks them with a thorn. He instantly turns blind. The earth quakes over this unjust act. The king rushes to the spot and begs for the due atonement and retribution. Chayavana seeks the hands of his youthful beautiful daughter as she only, as a life – partner can render him service out of love and not out of duty. Though the royal couple are shocked, Sukanya, the thirteen year old girl willingly and gladly yields to this bid without any remorse. She sacrifices all royal comforts in a jiffy and adopts the life - style of an ascetic by all – means. She aids him in his spiritual ambition. She refuses all royal favours extended by her parents. When the Aswin twins tempt her to elope with them, she spits at

their idea. She wins the test of identifying her husband amidst three Chayavanas, thereby proving her chastity. The reward is she wins over the lost eye – sight of her husband as well as his youthful nature. They prove a loving pair thereafterwards, to the astonishment of her parents. Her penance enables him to prevent the ire of Indhra in the form of Vajraayudha, later.

Damayanthi too prefers Nala amidst all *Devas* and *Navagrahas*. The price she pays for it is the separation from her spouse and children, the loss of kingdom and wealth. But her inner strength wins her back all that she had lost.

Kannagi too finds in Kovalan, her soulmate. His happiness is her happiness. She is his mother, protector and well – wisher. She never ditches him down. She never expresses her sorrow nor shares it with anyone, even with her parents. She refuses to pray even, as she feels that it would incur God's wrath upon him. She loses all her wealth wholeheartedly to Madhavi as she considers the virtue of unconditional love upon everything in this world. The reward is she turns the Goddess and redeems Kovalan eternally.

It is this Unconditional Love of the above – mentioned mothers which the world needs today for all harmony and peace at all levels – whether it is at home or country or at Global level. Feminists fail to understand this virtue in the mythical women characters – from Sita to Kannagi. All mythical women possess this virtue of Unconditional Love which raises them to the stature of Eternal Mother and Eternal Feminine. Eternal Feminine qualities are not gender – based. Even a male with Eternal Feminine gesture turns a mother. Motherhood is not a physical aspect. Begetting children will not render a woman the motherly aspect. It is the attribute that matters. Kindness, Unconditional Love of all, Mercy are the attributes of Motherhood and Eternal Feminine. Unconditional Love gives and forgives and never gets and forgets. Myth preaches the need of this gesture in everyone – irrespective of gender, caste, creed and religion.

Dr. Sudha Murthy narrates the story of Bhamati, wife of Vachaspati Mishra. Vachaspati Mishra, a great scholar, has the spiritual mission of completing commentaries on Brahma Sutras. He declines marriage as his ambition is a life – long mission. Bhamati, volunteers to marry him. Their conjugal life lacks worldly aspects. She feeds him and nurtures him literally like a mother. When Mishra completes his mission, he encounters an old lady assisting him. He asks who she is. The old lady replies that she is Bhamati, his wife. Vachaspati realizes her greatness and her Unconditional Love which has only enabled him to fulfill his mission undeterred. The reward is that he names the mighty treatise after her. The treatise is an extraordinary contribution to the world. Today Bhamati is one of the schools of *Advaita Vedanta* named after Vachaspati's treatise. Even after his mission was completed, he wishes to renounce the world and turn into an ascetic. Bhamati, without any remorse, encourages him to go ahead. Her reply to his worries was "Same force that took care of me all these years, will take care of me, don't worry". (aumamen.com)

This reliance on the inner force, energy and strength raises the stature of mythical women to the divine status. To be selfless, to sacrifice one's life for a noble mission, to face a crisis alone is not a child's play. It needs an extraordinary courage and determination. The mythical women are an epitome of it. Myths preach what is true maturity and true responsibility.

Man should be born twice. Rituals enable a man to be born twice. Then only one will act rationally in the present, shedding all immaturity.

That's the significance of the puberty rites. Hindu customs stress sacred thread ceremony, irrespective of the caste, to indicate the need for maturity. The people associated with the sacred – thread ceremony are called "twice – born".

Modern man creates his own myth. He has his own gang, his own initiation and morality. It is dangerous as his law is not the law of the society. He is not initiated into the society. Lack of belongingness and lack of ethos result in violence. There is a way of doing things. Nature's Law dictates it. This Nature's Law is preached by myths. Modern man lives in a demythologized world.

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> Myths are stories about the wisdom of life, they really are. What we're learning in our schools is not the wisdom of life. We're learning technologies, we're getting information. There's a curious reluctance on the part of faculties to indicate the life values of their subjects (11)

Christians are forced to be in touch with the myth of Christ. They are able to live according to mythic motifs. The motifs in the myths are eternal and timeless. Mythology deals with each stage of life. The stages of life have initiation ceremonies as told earlier. The rites remind one the new role, new responsibilities. Even in modern age, each profession, its uniform and its ethics - all are nothing but a myth. Personal things are different from professional demands and ethics. There is a significance. Similarly, myth, its beliefs, its rituals - all have meaning. The modern kids and youths have lost faith in religion but they try to peep inside, many with the aid of a drug. This type of inward journey is dangerous. Campbell explains this with the metaphor of swimming. He says that the difference between a mystical experience and psychological crisis is that the former is out of danger in the water and the latter is slowly drowning.

The aim of inward journey should be for transformation of consciousness. It needs a special place and special mental climate. The temples which are true spiritual centers hold a particular vibration. It gets dropped down in a busy city. Similarly only some persons can serve as a role model to the society. Such role models are mythologized.

With the aid of computer one can have the revelation about mythology. Each software has its own set of signals. Trying it with the signals of another system of software will not work. Similarly in mythology too, there is a system. Christianity projects the system of Father. Jesus says that Father can be attained only through him. Hindu cult has all systems. Lord Siva's is the system of Father. Worship of Shakthi is the way of Mother. If one prefers Kali, the hymns and the worship pertaining to the Goddess will only work. Each religion is a kind of software and has its own set of signals. Saint Sri Ramakrishna Paramahamsa tested every system appropriately and found out that the Ultimate Truth is one. There are two totally different orders of mythology. One is all about nature. Another mythology is all about society.

> Socially – oriented mythology and nature – oriented mythology are the two types. The Biblical tradition follows the former. So, it considers nature as a slave. Man is considered supreme. Hindu cult is nature – oriented mythology. Worship of Nature is in practice. Prakriti is Goddess of Nature. Today, scientists have realized the Gaia principle – Earth is our mother. "What befalls the earth befalls all the sons of the earth". (43)

Chief Seattle, the last spokesmen of the Paleolithic moral order as quoted by Campbell, rightly said that the earth does not belong to man but it is vice versa. All things in this cosmos are connected. Man is not the weaver of the web of life. Man is just a strand in it. Whatever is done to the web, it is done to himself. God is one. All are brothers. The Sanskrit hymn, *Loka Samastha Sukino bhavanthu* and *Sarve Jana Sukino bhavanthu* in the Hindu mythology is a *mantra.* Chief Seattle has echoed the myth's statement.

Wherever men are, whoever they may be, they have the same body and its demands. The common experience of humanity is revealed in the myth as a constant conflict between the serpent and the eagle and its amalgamation ending in an image of a dragon, a serpent form with wings. These images are universal and in one's inner journey one identifies them. Myths reveal that God is in everyone and Man is God Himself – *Advaita* Philosophy. Christ and Shiva are inside. Heaven and Hell are within. Macrocosm is in Microcososm and Microcosom is in Macrocosom, is the dictum of the Indian Upanishads. All these concepts are magnified dreams. Life is a dream – *Maya.* Dreams are nothing but the permanent conditions within one's psyche relating to the temporal conditions of external life. Dreams are nothing but a depiction or history of one's own self. As quoted by Campbell, "You'll find that the dream is based on a body of experiences that have some kind of

significance in your life and that you didn't know were influencing you". (48). Myth is the dream of a society

> A dream is a personal experience of that deep, dark ground that is the support of our conscious lives, and a myth is the society's dream. The myth is the public dream and the dream is the private myth. The private should coincide with the myth of the society. It is a symbol of harmony then. If not, it symbolizes discord.

The synchronization between the two, predicts a healthy state of mind and relationship with others. The lack of it results in neurosis. Jung the disciple of Freud, too talks of personal dream and archetypal dream. Mythic or archetypal dreams emerge out of the archetypal self within.

All myths contain the same story of creation. Out of darkness came light. Out of chaos came order. Hindu myths talk of prime ordeal sound '*Ohm'* out of which everything emanated. The image of snake is also common. The serpent as a circle eating its own tail symbolize how life and death are intermingled. Life feeds on life and thereby reveals the inevitability of death, which in turn gets revived.

In India, the snake represents the primal energy within (*Kundalini Shakthi).* In Christianity, the snake and Eve are the tempters. But actually, they represent life. Eve brings Adam into this world of opposites and suffering. Male – female, Good and evil, Human and God – these realizations dawn upon them only after they come out of the Garden of Timeless Unity. The Hindu Triangle which represents Mother Goddess with a dot in the centre is the energy of Goddess entering in the field of time. From this, two triangles emerge in all directions signifying pairs of opposites. This is 'the shift of consciousness from the consciousness of identity to the consciousness of participation in duality'. (56) Humans think in terms of opposites. God transcends all these opposite. Mythology preaches this unity behind all the dualities.

Myths thus use a metaphorical language. When the Christian myth says that Jesus ascended to Heaven, heaven is not a place, for Jesus to go and reside. He has gone inward is the literal meaning. Heaven is not an outward space: it is inner space, the dynamic source of all beings. Following Christ means journeying inward. One should open up. Indian *rishis* heard scriptures and mantras. Everyone has the ear but not the capacity to hear scriptures. Bible too says, "He who has ears to hear, let him hear" (71). There is a training for opening up. It needs total surrender. A creative writer experiences it. He opens up to the inspiration from the unconscious. The book is dictated and it builds itself. Dr. K.R. Srinivasa Iyengar felt it in writing the *Saga*. The voice of the unconscious dictates the common, universal and the eternal truths. This inward experience, is called by Jung as Archetypes. Both Freud and Jung talk of the unconscious. Freud's is personal unconscious. Jung's is collective unconscious. The former is biographical and individual. The latter is biological and therefore universal. The common ideas of myths are archetypes.

Carol. S. Pearson, the author of *The Hero Within and Persephone Rising* mentions about twelve archetypes which help us to find ourselves, to emerge as a hero and to transform this world. They are: Innocent, Orphan, Warrior, Caregiver, Seeker, Lover, Destroyer, Creator, Ruler, Magician, Sage and Fool. According to her, myths contain stories about heroism. There is a model in it for learning how to live. Life is a quest and life is a journey. The hero's journey is to locate the treasure of one's true self and then returning to the society to share the experience and thereby to transform the kingdom. In the process, to transform one's own life. The quest is full of risks and threats, but the reward is great. The rewards are the knowledge of the self, the capacity to succeed, the chance to share and to live a harmonious and happy life with all. Each journey is unique, each path is new. The past wisdom is the guide. The archetypes are the inner guides. They are the energy within. In the words of the author:

> Because the guides are truly archetypal, and hence reside as energy within the unconscious psychological life of all people everywhere, they exist both inside and outside the individual human soul. They live in us, but even more importantly, we live in them. We can, therefore, find them by going inward (to our own dreams, fantasies, and often actions as well) or by going outward (to myth,

legend, art, literature and religion) Thus, they provide images of the hero within and beyond ourselves. (6).

Literature abounds in such heroes and sheroes. While Carol. S. Pearson talks about heroes within, the author Rebecca in her book *The Shero Archetypes* talks about powerful female energies within, capable of wisdom, healing power and support. The rewards of the exploration is Joy, Power, Truth, Desires, Fulfillment, Value, Knowledge, Commitment, Wisdom and Creativity.

Heroes and Sheroes within can be awakened by being and becoming conscious of them. The ancient people awakened them through ritual, prayer, meditation and visiting the temples specific to the Gods and Goddeses. To invoke the warrior archetype, one should involve in competitions, challenges and struggles. To awaken the caregiver, one must give without any expectation. To activate the Sage, one must study and associate with educational and cognitive aspects. Once awakened they enrich one's life.

Dr. K. R. Srinivasa Iyengar's *Saga* and Dr. Sudha Murthy's *Daughter from a Wishing Tree* are the projection of the archetypes. Reading about them and ruminating upon them will inspire and instill strength. Modern women, sure, will have their lessons in them about the right perspective of womanhood, motherhood and feminism in the right context.

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Impression of Hybridity in Amitav Ghosh's *The Shadow Lines*

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Abstract

The present study is an attempt to explicate the impression of hybridity in postcolonial studies in India. Hybridity in post-colonial theory means the mixed identities of people of different ethnic communities. The impact of hybridization plays an unavoidable role in decolonized countries. The Postcolonial writers incline to write about hybrid identities and swinging between two cultures. This study is to critically examine the post-colonial discourse of hybridity and the hybridization of the post colonized people. Amitav Ghosh's Sahitya Akademi award-Winning novel The Shadow Lines (1998) has scrutinized the influence of colonialism and hybridity. The novel primarily focueses on Dutta Chaudhari's family from Bengal and Price's family from London and the unnamed narrator.

Keywords: Post colonial, Hybridity, Colonised, Decolonised

Introduction

Indian literature emerged during the nineteenth century. It had gained its momentum in course of time the Indian struggle for Independence and unfilled in a full-fledged way after decolonization. Indian English literature had been growing vastly these days. The postcolonial literature in India deals with a wider range of themes such as Eastern-western conflicts, Hybridity, Multiculturalism, Identity crisis, and Rootlessness. Hybridity, in horticulture, results in the crossbreeding between varied species, but hybridity in postcolonialism means the mixed origin of people of different ethnic communities. The hybridization plays an unavoidable role in decolonized countries.

Post Colonial Theory

In the mid-twentieth century, "post colonialism" emerged as a "critical literary theory." Postcolonial theory is a literary theory or critical approach that centralize on the literature produced by formerly colonised countries. In some cases, it also deals with literature written by colonising countries that concentrate on "colonies and their people". Edward Said's *Orientalism* is the founder stone of post-colonial study. It is an analysis of postcolonial theory published in 1978. It revolutionised the area of postcolonial theory and literatures. Peter Barry comments on Said's *Orientalism* as,

> Edward Said's *Orientalism,* is a specific expose
> of the Eurocentric Universalism, which takes for
> granted both the superiority of what is European
> or Western, and the inferiority of what is not.

The Australian critics Bill Ashcroft, Gareth Griffiths, and Helen Tiffins define "Postcolonial theory" as,

> Postcolonial theory involves discussion about
> experience of various kinds: migration, slavery,
> suppression, resistance, representation, difference,
> race, gender, place and responses to the influential
> master discourses of imperial Europe such as history,
> philosophy and linguistics, and the fundamental
> experiences of speaking and writing by which all
> these come into being. None of these is
> 'essentially' postcolonial, but together they form

the complex fabric of the field.

Robert J.C. Young, Gayatri Chakravorty Spivak, and Homi K. Bhabha are major proponents of "Postcolonial theory". These critics have made significant contributions to the Postcolonial discourse.

Hybridity

The Concept of Hybridity was popularised by Homi Bhabha, a postcolonial critic. As a result of colonial encounter, new cultural forms and identities emerge. In postcolonial societies, hybridity may take the form of the recovering or recreating of a pre-colonial past, or adapting modern culture and social productions to the present situation of globalisation and multiculturalism. The term hybridity has directly linked with the works of Homi K. Bhabha,

> Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination. (42)

Amitav Ghosh, a Bengali Indian author and a forerunner of English literature in India, has mostly written about cultural changes, social issues, and nationalism. He had born in Calcutta and rose in three countries: Sri Lanka, Bangladesh and India. As a result, he has intimate experience with migration challenges, cultural differences, and identity crisis; he has reflected these themes in the majority of his works. His important works are *The Circle of Reason*, *The Shadow Lines*, *In An Antique Land*, *Calcutta Chromosome*, *Dancing in Cambodia*, *Countdown*, *The Glass Palace*, *The Hungry Tide*, *Sea of Poppies*, *River of Smoke.*

The Shadow Lines (1988), which won two prestigious Indian awards, The Sahitya Akademi Award and the Ananda Purskar, In January 2007, he was honoured with the Padmashri, one of India's highest honorary. Queens College in New York and the Sorbonne in Paris awarded him doctorates in 2010. He worked at Delhi University, Columbia, Queens College, Harvard, and various universities in India and the United States. His writings have appeared in The New Yorker, The New Republic, and The New York Times, and his books were translated into more than twenty languages. Amitav Ghosh is the emerging post-independence author of India who covers a wide range of contemporary issues in his works.

The Shadow Lines takes place on three continents – Europe, Asia, and Africa – and in three countries – Bangladesh, India, and England. The novel is split into two sections: Going Away and Coming Home. There seems to be time switches between past to present, and present to past. Going away can be understood as going away from one's self and Coming Home can be understood as returning to one's self.

The title *The Shadow Lines* relates to a key concern of post colonialism that's of borders and boundary lines and their illusionary nature. The title emphasizes the obscurity of existing borders. Artificial borders are examined in postcolonial criticism as an effort to distinguish one category from another. This is especially true of India as being an independent nation, as the partition of 1947 drew arbitrary lines across the country, resulting in many deaths from riots. Amitav Ghosh within *The Shadow Lines* seems to maneuver effortlessly across national boundaries. The narrative starts in 1939, with the outbreak of World War II, when Tridib travels to England. He used to share his experiences in Calcutta with the narrator. Tridib was his ideal man and mentor. He instructed the narrator on how to use his imagination precisely. In Delhi, the narrator met Ila, his cousin, and they became good friends. Here, the narrator depicts Ila's and the narrator's psychosexual development. In the second half of the narrative, the narrator and his family travel to Dhaka to see their native land. The narrator's grandmother and sister were waiting for their visit. Their old uncle was still there, living with a Muslim mechanic, but he has appeared physically weak and insane. The elderly ladies desired to look at the borderline but were unable to view it because only maps and atlases contained it. During their journey, communal clashes erupted, and Tridib was killed by the mob. Through Tridib, the narrator realised the illusory and uncertain nature of man-made borders as invented corollaries of the concept of nationhood.

Rather than using violence to protect borders, Amitav Ghosh's writings express a passionate urge to transcend nationalism and global humanitarianism.

Throughout this novel, the narrator viewed his world through the eyes of Tridib. He recalls Tridib's first visit to London and describes how he met him for the first time. “I have come to believe that I was eight too when Tridib first talked to me about that journey. I remember trying very hard to imagine him back to my age, to reduce his height to mine, and to think away the spectacles that were so much a part of him that I really believed he had been born with them. It wasn’t easy, for to me he looked old, impossibly old…I had decided that he had looked like me” (3). But his grandmother disagrees with him and said, “No, he looked completely different---not at all like you” (4).

In *The Shadow Lines*, the unnamed narrator, Tha'mma, Jethamoshai, and Ila carve out their own identity spaces. National identity based on loyalty to respective countries can be tracked down in the characters like Tha'mma and her old uncle Jethamoshai, where Tha'mma was dissatisfied with the new Dhaka and Jethamoshai was content to live in the place where he grew up. Ila's identity was founded on her newly acquired freedom to live apart from her people and do whatever she wants. This is intangible freedom in the absence of an inner and true voice from the heart longing for her country and culture. Jethamoshai, Robi, and the unnamed narrator are reinforcing their own identities within their world of spaces and concepts. *The Shadow Lines*, a postcolonial novel, urge identity, national identity, and cultural hybridity.

Hybridity functions as an important element in postcolonial texts and that are well developed in this novel. Hybridity means being interwoven. It alludes to the presence or prevalence of fusion, merging, and homogenization. In literature, hybridity focuses on the effects of mixture on identity and culture. Hybridity can be identified in the novel's most fundamental entities, such as language, place, time, identity, and so on. For instance, the narration vacillates between Bengali and English. The narrator has a dual identity because he was born in India but educated in England. As a result, the plot switches between India and England. Indeed, English had never been the formal language of Indians before the colonization. As a fact, shows the reality that Ghosh writes in English could reveal a kind of alienation from the national identity.

Tha'mma, the narrator's grandmother, distrusts and condemns such hybridity, having faith that strong feelings of Indian nationalism and patriotism should be cultivated. Her ideal society has well-defined borders and a uniform population. Tha’mma does not allow Ila to remain in London because she feels that it is unfair to her and she believes that she has no right to settle there because she does not belong there. The grandmother is a character who ignores and resists hybrid entities and diversity in general. She is a passionate nationalist who insists that a country is created by people who sacrifice their lives for its freedom. She claims that “they are a nation because they’ve drawn their borders with blood…war is their religion” and that this is “what it takes to make a country” (Ghosh 78) in order to develop an uniform national identity, the same must be done for India. Although geographical lines and military borders may lead to fixed identities and distinct nations, culture is still diverse and differs from community to community. India's and England's histories are interconnected and interdependent. The title *The Shadow Lines* highlight the fact that there are no fixed boundaries among people who had previously lived with hybrid identities and diasporic identities.

Even Tha’mma, the most outspoken patriotic figure, appeared to be trapped between dual identities, whether she was a resident of Dhaka or a resident of Calcutta. Instead of stating that she will go home to Dhaka, she says she would come home to Dhaka in her confusion. While her grandson mocked her for such a break in speech between arriving and departing,, it indicates a deeper fact. She was struggling between native land and migrated land, between old memory and a new identity. Naturally, the grandmother's sense of disconnectedness can be directly linked to her life's and history's situations. She was shocked that, why her birthplace should be at odds with her nationality and that why she should be like a foreigner in her home town, Dhaka, after years of being away from it. The grandmother was in search of “a word for a journey that was not a coming or a going at all; a journey that was a search for precisely that fixed point which permits the proper

use of verbs of movement" (Ghosh 153) and because of her displacements, such fixed points have appeared very challenging to access.

Ila, on the contrary, has no natural home. Calcutta makes her uneasy, and she finds the city's social environment difficult to bear. She thinks she has to find or make her space in this universe. So she ran away from Calcutta to set out a new house in new migrated land. She gets married to an Englishman, bought a flat, gets a job, and tries to settle down, but it's all meaningless. She makes the decision to leave Calcutta in quest of liberation, which comes with a feel of isolation. Ila and Tha'mma have one thing in common: they are unambitious, unsettled, and ignorant to the realities of the subcontinent's past.

The hybridity applied in this story is not limited to the characters' identities but also features different complexities of their lifestyle, such as love and politics. For instance, there is love, that cleverly illustrated in Tridib's vehement passion for May Price that, even after their separation, still seems to be deep and passionate in him. Likewise, the narrator has an emotional attachment with his relative Ila, which develops from teenage infatuation to adult love. e optimism outlook of male characters toward the idea of love contrasts with the negative mindset of female characters, as Ila and Tha'mma's relationship ends in failure. Ila's personal feelings for Nick Price was not equivalent to love because despite his childhood disloyalty and various unfaithfulness toward her. Ila has such an unjustified, groundless, and misanthropic desire for him. At the same time, the narrator's grandmother dangerously demonstrates the negative side of love by refusing to consider Ila as her grandson's suitable wife.

Ila and the narrator's grandmother both are active in patriotic activities and believe that they should participate fully in them in order to remain eternal in history. Neutral masculine characters, such as Tridib and the narrator, on the other hand, are merely viewers of political events rather than performers. The novel has a touch of hybridity that belongs to a varied society like India and Bangladesh since the characters are drawn from two differing poles.

Each section of this story is a sample of both shadow and lines, as the title implies. The easy availability of time and space fluctuates between existences and non-existences, as well as imaginary national boundaries, which represent lines between nations and citizens, these are the representations of a multidimensional world that are not restricted to a particular geographic region. Through the deliberate chronology and landscape of the setting, the story's events can occur anywhere at any time, because there is no longer a distinct or isolable time and location. The specific mention of dates and places only emphasises the similarity of the overall critical experience.

Ghosh's diasporic identity is reflected in this novel by the scattered reflections of the past uttered by different characters. Such a dispersed and strewn vision of the old days allows the author to emphasis cultural distinctions. It also allow for the development of multicultural identity and hybridity. The diasporic displacement is not fully about losing something but; in fact, it can be traced as an element of creativity since new languages and cultures can be evolved as the outcome of such hybridity.

The construction of the story shows a hybridity of environment, memory, tradition and society. Bose asserts: "In Ghosh's fiction, the diasporic entity continuously negotiates between two lands, separated by time, space, history and geography, and attempts to redefine the present through a nuanced understanding of the past." (Bose 239). The narrator regularly travels back and forward in time and space, and it indicates that the past exists in the present and shapes the present, or in the novelist's words, "the past is concurrent with the present" (Ghosh 31).

Ghosh pushes the limits of time by layering the past over the present, and vice versa. Furthermore, the boundaries between fact and fiction, truth and unreality are blurred, allowing Ghosh to travel through three different periods: 1939, when Tridib travels to England with his family and mother, 1964, when Tridib travels to Dhaka with Tha'mma, and in 1981, the narrator travels to London for the purpose of education. These periods are intricately woven together and cannot be distinguished as distinct periods. To depict the narrator's

subconscious mind and mindset, real and fictional elements are mixed. The storey skips through a time and flies through the unstable memory. He conjures up half-remembered and invented incidents to help him mix truth and fiction. Ghosh succeeds in displaying temporal discontinuity in the human and social realms by working on various time scales, emphasising the ambivalence about every relevant representation of past and future, as they are fused and as ambiguous as the smeared lines. He also combines history with scattered memories, fact and fantasy, truth and imagination, as well as exploiting a space-time and revealing broad cultural interests.

Conclusion

The novel depicts the effects of colonisation, as well as the difficulties and confusion that such environments often bring to those who live in them, especially during the time of decolonization. This paper examines the narrative's overall material, message, and structure from a postcolonial perspective, attempting to prove that Ghosh has skillfully employed postcolonial elements to express his message.Throughout the novel, the author emits postcolonial components, both directly and indirectly, to demonstrate the portrayal of the colonialism.The article examines the novel's overall structure and main characters using a postcolonial perspective. The novel not only travels beyond the time, but also combines diverse characters, memories, countries, places, and history compared to the impression of hybridity.

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